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CHAPTER – 4

Verses of Vaishnava Sects

4.6 The Verses Sung in Worship in Vaishnava Sects :

The style of devotion of Vaishnava sects is full of āśaö and ðbhakti bhavaö. The verses expressing ðĀtmabhivyanjanaö are written in ðgeetikavyaö (could be sung).

In small verses, that could be sung, the melodious, self expression, rich in feelings quited natural. In these verses the practice of swara (notes), along with words is remarkable.

In the turmoil of the heart when the verses and notes rich with divine love and devotion, that comes from the eyes in the form of notes. These notes and verses reflect divinity.

Geetikavya is such a wide literature of the style of worship in Vaishnava sect that has music, Komalkant Padavali (subtle and delicate verses), ragatmakta and the unity of bhava. In the bhavamayee geeti kavya of the devotees the ðākshunna motiö (unique pearls) of sadhana are attained effortlessly.

There is an natural and obvious classical touch in these geeti kavya when a devotee goes to God and surrenders everything to God then God himself makes the devotee divine. For this reason, Geetikavya has been called personal self ñ manifestation, endowed with personal emotional feelings, the sensitive aspect.

The thoughts that are not awakened by the intricate method of sadhana, by the help of ðgeyatmak kavyaö (the poetry that could be sung)

strengthens the thoughts and states of mind quite obviously and naturally¹.

óIn the verses of Meera this personal touch has been expressed in this manner only. The tenderness of a woman's heart its affection, self surrender and complete engrossment, all are personal yet it is the blooming of the emotional and sensitive heart of a woman².

Here it means in the devotional verses of Meera the heart of a devotee is expressed, which reflects the act of persistent palpitation. Here,

*“Jab man ye spandit hota
Tere Swaro se gandhit hota
Anant Suro Ki Marichika me
Vedit Swar Ko gungunata”.*³

óThe insistence of musicality in Geetkavya is the insistence in music. If inner music is present then it is very difficult to unite it with outward music⁴.

It would be right to say that this geetikavya is the base of the Sankeertan style of vaishnava sects. The poets of devotional music have expressed the nada ñ swaroop by the musical words. This nada is a divine Anahad nada that keeps even the greatest rishis and munees in samadhi when they do antaryoga sadhana. It is an everflowing fountain, to be one with it. To become one with it should be attached to oneself. This same ñanahad nada has been expressed by the devotees of Vaishnava sects that became the synonym of love and devotion.

^{5.5} Page (96) Kavya or Sangeet Ka Parasparik Sambandh (Dr. Uma Mishra).

^{5.6} Page 97, Kavya or Sangeet Ka Parasparik Sambandh, Dr. Uma Mishra.

^{5.7} Bhava Manjusha (Swamiji Satchitananda Saraswatiiji).

^{5.8} Page 98, Kavya or Sangeet Ka Parasparik Sambandh, Dr. Uma Mishra.

óIn the verses of Tulsidas there are traces of its name, in the verses of soor there is the devotion towards God of òSurdasa Prabhuö The call of Meeraö's God Girdhar Nagar. It reflects the individuality of ragatmakta.ô¹

In the worship of God the heart of the devotee craves for the vision of God in the depth of the heart when yearns for God every moment. In successive sankeertan swaroop there is the tradition of devotion.

There is only one òbhavaö that resides in the inner self of a devotee's heart, óIf you are in the heart then the tendency of thought still does the ninada in dewdrops.ô²

This ninada leads to the birth of great sadhakas of bhakti. Their tradition leads to the òshankharadaö of Vaishnavas ampradayas.

By the process of simplification it is publicly recognized. The sharp ragatmak experience wears a musical garb and is fascinated by its charm.

5.6. The Verses of Ashta Chhap (Asthayam) :

As mentioned earlier there are two kinds of devotion :ñ

Pushti Marga and Maryada Bhakti or devotion.

Attachment with desires lies in maryada bhakti. In òPushti Bhaktiö there are no desires of the devotee.

In the Vallabh sect emphasis lies on Pushti bhakti.

In Vallabh sect rasik sadhana is the swaroop of bhakti.

In this Rasik Sadhana the most important part is madhurya ñ bhakti or kantabhava.

5.10 Page 100 Kavya or Sangeet Ka Parasparik Sambandh, Dr. Uma Mishra.
5.11 Bhava Manjusha, Pada Sangraha óSwamiji Satcchidananda Saraswatiô.

The important upakaranas of rasik sadhana are ñ Ra dha ñ Krishna, the gopees of Braj, raas, golaka, gokul, Vrindavan, Jamuna, Pulin and the groves of Vrindavan.

In Pushti sect great importance is given to the plays of Shri Krishna. There are philosophical and spiritual interpretations and viewpoints of every play.

In Pushti sect Shri Krishna is madhurya swaroop. His colour is dark, there is delicacy and sweetness in his teenage, the acts of Shri Krishna are pleasant, his Tribhangi mudra is also enchanting. His body, form and ornaments are beautiful. When the music of the flute the nada of the flute when the lips of Shri Krishna touches the flute then the stream of devotion oozing out from that nada becomes melodious.

In vallabh sect the worship of Shri Krishna, as a teen ager becomes its distinct feature.

Acharya Vallabh himself has worshipped Shri Krishna of dark complexion.

Acharya Vallabh has explained the elegant and enchanting swaroop of Shri Krishna in his Madhurashtak :

Adharam madharam vadanam madharam nayanam madharam hasitam
madharam |

Hridayam madharam gamanam madharam madhuradhipaterakhilam
madharam ||

Vachanam madharam charitam madharam vasanam madharam valitam
madharam |

Chalitam madhuraṃ bhramitam madhuraṃ madhuradhipate rakhilam
madhuraṃ ||

Venuhmadhuro renuhmadhuraḥ panihmadhuraḥ padau madhuraḥ ||

Nrityam madhuraṃ salehyam madhuraṃ madhuradhipate rakhilam
madhuraṃ |

Geetam madhuraṃ peetam madhuraṃ bhuletam madhuraṃ suptam
madhuraṃ ||

Roopam madhuraṃ tilakam madhuraṃ madhuradhipate rakhilam
madhuraṃ |

Karanam madhuraṃ taranam madhuraṃ haranam madhuraṃ ramanam
madhuraṃ ||

Vamitam madhuraṃ shamitam madhuraṃ madhuradhipate rakhilam
madhuraṃ |

Gunja madhura maala madhura yamuna madhura Veechi madhura |

Salilam madhuraṃ kamalam madhuraṃ madhuradhipate rakhilam
madhuraṃ ||

Gopee madhura leela madhura yuktam madhuraṃ bhuktam madhuraṃ |

Drishtam madhuraṃ shishtam madhuraṃ madhuradhipate rakhilam
madhuraṃ ||

Gopa madhura gavo madhura yashtih madhura srishtihmadhura |

Dalitam madhuraṃ falitam madhuraṃ madhuradhipate rakhilam
madhuraṃ ||

In this way we can say that in Pushti Sect or Vallabh sect there is rasik sadhana of the madhur roopa of Shri Krishna.

Vallabhacharya along with Radha bhava established madhurya bhakti. Without Radha bhava ārasik sadhanaö is not possible.

The devotional tradition of Vallabhacharya is evident in the ðbhakti padaö of ðBhakti maalö:ñ

Naam tilochan shishya soori sasi sadrish ujagar |
Gira Gang un un Hari kavya rachana Prema kar
| Acharaj Haridas atulbal anand dayan |
Tehi marag Vallabh Vidit Prithu Pathiti Parayan ||
Navadha pradhan seva sudrida mana vacha kram Hariranrati |
Vishnu Swami Sampradaya gyan deva gambhir mati ||

(Bhaktimaal ñ Nabhadasa Krita ñ Pada 48)

In Pushti sect Navadha Bhakti which is ðbhava janyaö is accepted by all. By devotion and by ðbhavanygat sevaö the love of God is facilitated, to enrich this love is the swaroop of the devotion of Vallabh Sect. In Vallabh sect the garland made by Tulsi (basil leaves) are worn in the neck. For doing bhajans the rosary of basil leaves are used in the hands.

On the forehead the mark of ðshelliö is worn. In the vallabh sect there is the tradition of serving the Baal Krishna roop of God. The swaroop of ðShri Nathjeeö is supreme, his manifestation at Govardhan mount, the ðvigrahaö (image) was kept by Shri Vallabhacharya e.

The ðvigrahaö of Shree Nathjee is addressed as the ðswaroopö of God in Vallabh Sect.

Bahyasphutan Viyogen rase hridaya deshage |
Rasatmakah Prabhostatra Pradurbhava swato bhavet ||¹

óIt means the state when the sadhak is extremely eager to meet his object of adoration and bear the pangs of separation. At that time God manifest himself in is āratmak roopa in his heart and make him realize the plays (leela) of the Divine.²

óThe rasa sadhana of vaishnava sect is quite mysterious and clandestine. Rasa sadhana means to raise devotion from bhava dasha to states of intense realization. In Pushti sect Acharya Hariraya has emphasized the path of meditation and contemplation on Shri Radha instead of contemplation on Shri Krishna.

The aura around the face of Shri Krishna and the elegance of every part of his body is enchanting for the Gopees. Krishna is ever attracted towards the āroop ñ maduri (enchanting beauty) of Radha.

Bhagyan Vrishbhanusuta see ko taya tribhuvan mahin |
Jagan pati Tribhuvan munmohan, diye rahat gulbahi ||
Havai adheen sangahi sanga dola, jagan kunwari chali jaheen |
‘Rasik’ lakhyan jo such Vrindavan, so Tribhuvan me Naahin ||³

óWhen kumbhandasjee took the refuge of Shree Vallabhacharyajee, he sang the verses of the āKishoreleela (plays of teenagea Shri Krishna) Vallabhacharyajee said to him :ñ

óKumbhandas ! Nikunj leela Sambandhi rasa kau anubhava bhayan|
Tihare bade bhagya hain |

5.10 Swamargiya Sevaphalroop Nirnaya Sloka ñ 5 Shree Harirayajee Vangamuktawali.
5.11 Ashtachapam Vallabh Sadhana me Rasik Sadhana Page 90.
5.12 G. Harirayajee Ka Pada Sahitya ñ Reference Prabhu dayal Mittal, Page 141.

Jo Pratham Prabhu tum ko prameya bala ko anubhava bataye,

Tasaun tum saa hari ñ rasa me magan rahoge | ¹

In Vallabh sect there are two kinds of services :ñ

(1) Manasee (mental) and (2) Kriyatmika (Physical)

Through meditation God is served in manasi seva. In Kriyatmaka seva there is (1) Nitya seva or Ashtayam seva (2) Varshotsava seva.

Nityaseva or Ashtayam seva is the regular service of God for eight yam or eight prahars music has its own distinct role in it because, In the service of eight prahars there are varied ragas sung in different different prahars. The ashtayaam service has been divided into six parts :

Margala (2) Shringar (3) Gwaal (4) Rajbhoga (5) Uthapan
4 Bhoga (7) Sandhya Aarati (8) Shayan.

- (1) **Mangala** : Mangala's time is early morning 4.30, Through mangala aarti and singing of ragas sung at early morning God is awakened by blowing conch shell. It is followed by bathing of God. Along with ñnanadi seva that is done after mangala aarti there is anurag, khandit and daahi mantha bhava that is included in morning services.
- (2) **Shringar** : After mangala God is adorned and decorated. While doing Shringar there is singing of the verses.
- (3) **Gwaal** : Shringar is followed by ñGwaal Jhanki. Along with gaucharan the verses of makhan choree and vatsalya bhava are sung.

¹ Chacraseevarta Me Ashtasakhchaan Ki Varta, Reference ñ Ashtachap aur Vallabh Sampradaya Me Rasik Sadhana, Page 61.

- (4) **Raajbhog** : After Gwaalös (cowherd boys) pasturage food is offered to God. The verses related to offering bhoga to God are sung. After bhoga God takes rest at noon hours.
- (5) **Utthapan** : After the rest at afternoon God is again awakened at post meridian hours. There is the scene of gocharan. The ragas of ãmadhyanha kaalö are sung during this service.
- (6) **Bhoga** : In Pushti sect, God is served like a baby. Just as we are eager to watch the activities of a child every moment similarly God is also served like a child with the same curiosity. Again there is the display of ãbhoga Jhankiö

Krishna roop, Gopidasha, Murali (flute) and Gopa bhava enriched verses are sung.

- (7) **Sandhya Aarati (Evening Prayer)** : After coming back from ãgocharanö there is the bhava of the arati of Shri Krishna by mother Yashoda. At this time there is the Jhanki of Godohan. This bhava is supported by the singing of ragas sung in the evening.
- (8) **Shayan** : This ãJhankiö comes after the exhibit at the time of twilight. It includes the dinner of the lord. The verses of sanyog shringar of Nikunj bhavana are sung.

In the Pushti sect there is the tradition of five aaratis in nitya seva :-

- (1) Mangal Aarati (2) Shringar Aarati (3) Rajbhog Aarati (4) Sandhya Aarati (5) Shayan Aarati.

Five times there is bhoga seva :- (1) Mangal Bhoga (2) Gwal Bhoga (3) Raj Bhoga (4) Uthapan Bhoga (5) Byaaroo (before sleep).

After bhoga betel ñ leaves are offered. In the bat ta two sweet meats (laddoos), in mun patta paan (betel leaves with other ingredients) and Jhaari (a pitcher with slender neck and a spout) of water is kept near the vigrah. Right from Shringar to the time before shayan bhoga the shree vigraha is adorned and decorated.

At the time of mangal and sleep trite clothes and ornaments are worn. In pushti sect there are three important parts of service :-

(1) Shringar (2) Bhoga and (3) Raga

In Shringar clothes and ornaments are offered to the lord as per the season.

S. N.	Season	Clour of Dresses
1.	Spring	Yellow Dresses
2.	Summer	White Dresses
3.	Rainy Season	Green Dresses
4.	Antumn	White Dresses
5.	Winter	Red Dresses
6.	Shishir (Winter)	Blue Dresses

The ornaments are also offered asper the seasons :-

1.	Hot Weather	Ornaments made by Pearls and flowers.
2.	Cold Weather	The nine precious stones and ornaments made by them.
3.	Spring	Meena (Precious stone of blud colour) and ornaments made by it.

Bhoga is also offered as per the season. As per the seasons there is the provision of raga service. Raga is the one that pleases the mind makes it blissful. Through music God may be pleased, God could be made joyous this is the primary bhava which is evident every where in Pushti sect.

Along with ñNavadha bhakti there is another stream of devotion propagated by Pushti sect which is ñPrem lakshana bhakti Soordasa the primary devotional poet among the Ashtacchap poets of pushti sect has described prem lakshane devotion as :-

óShravan Kirtan, smaran, paadrat, Asvan, vandan da sa, Sakhya and Atma nivedan.ô¹

It means the addition of ñPrem lakshana bhakti to ñNavadha bhakti has lead to ñDashadha bhakti

Vallabhacharya has given the swaroop (form) of Ashtayam to the service of Lord. As a rule at the time of service, there is chanting of mantras, kirtan seva that includes music and the singing of verses of various ragas and raginiyas.

In Pushti Sect the kirtan seva is based on unalloyed classical music.

The son of Shree Vallabhacharyajee Goswami Shree Vithalnaathjee expanded the activities included in the service of the Lord and imbibed the Ashtabhoga seva process of Ashtayam.

There are eight kirtan singers of eight Jhanki's respectively.

Out of the Kumbhandasa, Soordasa, Paramanandadasa, Krishnadasa were disciples of Vallabhacharyajee. Govind Swami, Chhitsuami, Chaturbhujadasa and Nandadasa were their disciples.

¹ Soor Sarawali. Page 5.

All these eight singers together formed a group named Ashtacchap. All these eight poets were adept in artistical skills like poetry, music etc.¹

In Pushti sect Shri Krishna's teenaged form is worshipped. ĀThakur naathō is addressed in vallabh sect.

The seven swaroopa's of Thakurjee, his places and the seven Aseegoswami's names are as follows :ñ

No.	Name of Sons	Swaroop	Present Places
1.	Giridharjee	Shree Madhureshji	Jaatipura (Kota)
2.	Govindrayajee	Shree Vithalnathji	Nathadwara
3.	Balkrishnajee	Shree Dwarkadheshji	Kankroli
4.	Gokulnathjee	Shree Gokulnathji	Gokul
5.	Raghunathjee	Shree Gokulchandraji	Kaamvaj
6.	Yadunathjee	Shree Balkrishnaji	Soorat
7.	Ghanshyamjee	Shree Madanmohanji	Kaamvan

The poets of Ashtacchap who formulated a new path towards God through ĀSangeet Seva Pranaaliō have been addressed by Goswami Shree Vallabhacharya as ĀAshtasakhaō

The singing of Kirtanas and service of God through music came forth with an illumined divine form.

The poets of Ashtacchap were called Ashtasakha by Vallabhacharya, with the Prakatya (incarnation and revelation) of Shri Nathji the Ashtasakha also came for their service.

¹ Ashtacchap Aur Vallabhsampradaya Me Rasik Sadhana; Dr. Premnarayan Shrivastava, Page 4.

In this sect there is a belief that when Thakurjee and Swaminijee goes for Vanvihar (traverse in the jungle) then these Ashtasakha in the daytime are the ũsakhaö (companion) of Thakurji and at night becomes the ũsakhiö of Swaminiji and thus enjoy the bliss of Ni kunjleela. According to the belief of Pushti sect the leelatmak swaroop, leelasakti, Adhikrit dwaar of Ashtasakha are as follows.

No.	Ashtasakha	Leelatmak Swaroop	Leelasakti	Adhikrit Dwaar
1.	Kumbhandas	Arjun Sakha Vishakhasakhi	Nikunjleela	Anyor
2.	Soordas	Krishnasakha Champaklata Sakhi	Maanleela	Chandrasarovar
3.	Paramanandadas	Toksakha Chandrabhaga Sakhi	Baalleela	Surabhi Kunda
4.	Krishnadas	Rishabh Sakha Lalita sakhi	Raasleela	Bilhu Kunda
5.	Govinddas	Shreedamasakha Bhama sakhi	Ankhamichoni	Kadamkhandi
6.	Chhitswami	Subalsakha Padmasakhi	Janmaleela	Apsara Kunda
7.	Chaturbhujdasa	Vishal ñ sakha Vimala sakhi	Annakoot leela	Rudrakunda
8.	Nandadasa	Bhoj sakha Chandrarekha sakhi	Kishore leela	Manasiganga

The in the verses given below the reflection of the imaginative faculty (Swaroop of Kalpana) of Ashtacchap poets of Pushti Sampradaya is very well reflected :

*Soordasa so to Krishna, tok Paramananda jaano,
Krishnadasa to Rishabh, Chhitsuwami Subal bakhanol
Arjun Kumbhandasa, Chatrabhuj Vishalaa,
Vishnudasa, so Bhojswami, Govind Shreedamaala ||
Ashtacchap atho sakha, Shree Dwaarkesh Paramaan
Jinke Krit gunagaankari, nij jana heet suthaan ||¹*

The poets of Ashtacchap were ardent followers of the principle of shuddhadwait. Though the poets of Ashtachap were very sensitive poets, their poetic sensitivity, the fusion of their bhava and kala is deeply reflected in their madhurya bhakti and Raasleelamayee bhakti and their collection of songs sung during kirtans.

On the one hand the Ashtachapiya devotional poets had deep insights into their subject (classical music), on the other hand they also proved to the world that if the direction is towards the feet of God and the aspiration isto realize God then devotion becomes a means to take the sadhak towards God.

Life Sketch of Ashtachhap Poets :

(1) Kumbhandasa (1525 to 1640 A.D.) :

Kumbhandasajee was born on 1525 A.D. at Jumunavatau near Govardhan. Kumbandasajee's uncle Dharmadasajee was an ardent devotee of God. Right from childhood the impressions of devotion and kirtana were printed on the mind of Kumbhandasajee in the company of his father's younger brother, his uncle. After being initiated from Shri Vallabhacharyaji

¹ Shree Govardhannathji Ke Prakatya Ki Varta Se Uddrit reference ñ Ashtachap aur Vallabh Sampradaya Me Rasik Sadhana ñ Dr. Premnarayan Shrivastava.

the Acharya gave him the responsibility of kirtan ñ seva of Shri Govardhanji. Vallabhdasaji himself praises the melodious voice of Kumbhandasajee :ñ

*“Sau Kumbhandasa kirtan sundar gavatei,
Kanthahu into bahaut sundar hatau,
Tasaun Kumbhandasa saun shree Acharyajee aapre kahai,
Jo tum samay samay ke kirtan nitya shree
Govardhan nath ko sunaiyo |”¹*

Kumbandasaji, while singing the kirtan of Shri Govardhannathji used to get completely engrossed in the kirtan. One could have the feel that Thakurjee himself was playing with him and tells him to sing the kirtan in different different ragas. An anecdote affirms his dexterity :ñ óTasaun Shree Govardhannathjee aapu Shree much te Kumbhandasaô.

Saun Agya kiye saun kumbhandaan | Tu kahu ya samay kirtan gave to mun Prasanna hoye | Aur main samagree arogat ho, takhon tu kiran gaau| So Kumbhandasa apne mun me vichare, jo prabhu ko mun kahu hasya prasang sunivai ka hai / Aur kumbhandasa aadi charyau vaishnava mookhe hate aur kaanta hu hage hate, so to samay kumbhandasa ne ek pada gayau sau ñ pada.

Raga Sarang ñ óBhavat hai tohi toond kau dhani ! K anta laage, sau yaha kirtan suni ke shree Govardhan jaat yah tanyau, Swaminijee bahaut Prasanna bhayai |ô²

¹ Goverdhannathjee Prakatya Ki Varta, Page 6, Reference ñ Madhyayugeen Shastriya Sangeet Adhar Stambha Ashtasakha Page. 12.

² Chaurasee Vaishnava Ki Varta, Page 483, Reference ñ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Page 12.

Kumbhandasji renunciation was ardent and intense. Kumbhandasjee influenced the arena of music by the impact of devotion. He explained the importance of devotion to emperor Akbar and inspired him to how down before God. óBefore emperor Akbar K umbhandasji, opened the heart of a devotee and sang Raga Sarang :ñ

Bhagat Ko Kahan Seekaree Saun Kaam |

Awat Jaat Panhaiyan Tootin, bisari gayau Harinaam |

Jakau much dekhat dukh lagae, takaun karan Parayon Parnaam

| ‘Kumbhandasa’ laal Girdhar binu, aur sabae bekaam ||

óKumbhandasjee has not written many verses on Baa lleela (Plays of baby Krishna). He has written most of the verses on the duo Radhakrishna, (yugal leela) and has written the verses on Madhurbhakti.ô¹

óKumbhandasjee did the aradhana of music just to please his object of worship, Shri Krishna. He used to please and coax Shri Krishna by decorating them with various ragas and raginees.ô²

He gave such a beautiful colour to music, the colour of devotion that the whole world began to use music as a strong base to please God.

*“Gavat Giradharan sang param mudit raas
rang Urpati rayamaan leta Nagar – Nagaree”*

Sa Ree Ga Ma Pa Dha Ni Ga Ma Pa Dha Ni Udyat kala sabad Sukh lag drat leta taal ati ujugaree.

*Charvit tambool deta, dhruva taal gati leta, gid, gidata
Gid, gidata, tata, yuga theyee alag laagaree |”³*

¹ Ashtacchap ñ Parichaya (Shri Prabhudayal Mittal) Page 102 ñ 103.

² Madhyayugeen Shastriya Sangeet Ke Adhaar Sthambha ñ Ashtasakha, Dr. Surekha Sinha, Page 13.

³ Nitya Kirtan Sandavbhit (Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha) P. 347.

On the one hand Kumbhandasaji presented the verses coloured in classical music describing the plays of God, on the other hand there is the exhibit of Madhur rasa where music is plunged in bhava and bhakti. For instance :

“Raag Lalit Taal Sooltaal

Sanjhaju avani kahi gaye mohan bhove bhaye dekhien |

Ginat Nachatra naina akulane chaari pahar muno jugate bisekhe ||1||

Kini bhali ju chinha mitaye adharani rang ure nakh rekhe |

‘Kumbhandasa’ prabhu rasik siromani Giridhar tumha are

hee kaha lekhe ||2||

Kumbhandasaji has comprehensively explained various raga ñ raginees, septet, names of musical instruments, lyrics, dance etc. Kumbhandasaji was a disciple of Vallabhacharyajee. Vallabhacharyajee along with sakhya and madhurya bhakti gave the teachings of vatsalya bhava. For this reason kumbhandasajee was attracted towards nikunj leela.

The distinctness of music in the verses of kumbhandasaji is evident from the following verses :ñ

4 óTaanô maan bandhan bheda gati ótallasô ómridang ô bajawe | ¹

5 óUram tirap leta ãaanönagar nagareeô

Saregama ñ padhani, adharati õaptaöõsurinö | ²

6 óKamalnayan tyore avadhar ãaanöjanat

Alag so laga aru ãrago so raginiöbahut anagat a w at |ô ¹

³ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Singha, Page 13.

⁴ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Singha, Page 13.

In another verse Kumbhandasajee has depicted as beautiful picture of singing, playing of instruments and dance :

**Taal Sooltaal (Raga Lalit)
(Sthayee)**

Ga Re	Ni Sa	Ga Ma	Ma Ma	ñ ñ
San ñ	Jha ju	aa ñ	ñ ba	ñ ni
x	0	2	3	0
Ga ga	Me Dha	Ma Dha	Ni San	ñ San
Ka hi	ga ye	Mo ñ	ha	ñ na
Re San	Ni Dha	Ma Dha	Ma ma	Ga <u>ma ma</u>
Bho S	ra bha	Ye ñ	De ñ	Khen <u>ñ ñ</u>
x	0	2	3	0

Antara

Ma Dha	San San	San ñ	Ni Re	Ya ñ
Gi ñ	Na Ta	Na ñ	Chañ	trañ
x	0	2	3	x
Ni Ren	Gan Ren	San San	Ren Ni	Dha ñ
Ne S	Na S	A Ku	La ñ	Ni ñ
Sa Ni	Dha Ma	Ma Ga	Ma Dha	San ñ
Cha ñ	Ra Pa	Ha Ra	Ma ñ	No ñ
San Re	Ni Dha	Me Dha	Ma Ma	Ga <u>Ma Ma</u>
Ju ga	ten ñ	Bi se	S S	Khe <u>S S</u>
x	0	2	3	0

¹ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Singha, Page 13.

Sanchaaree

Ma ñ	Ma Ma	Ma Ga	Ma ñ	ñ ñ
Ki ñ	Ni Bhi	Lee Fu	ñ ñ	ñ ñ
Ni Dha	Ma Ma	Ga Re	Ga ñ	ñ ñ
Chi ñ	Nha Mi	Ta ñ	Ye ñ	ñ ñ
Ma Ga	Ve Sa	Ni re	Ga ñ	ñ Ma
A Dha	Ra Hi	Ran ñ	Ga ñ	ñ Ki
Ma Dha	Ni Dha	Ma ma	Ma Re	Ga ñ
Ye ñ	Na Kha	Re ñ	Kha ñ	ñ ñ
x	0	2	3	0 ¹

Aabhog Antaranusaar

The above verses of Kumbhandasajee is an excellent example of madhur bhava plunged in devotion. It is sung in raga lalit in sooltaal in Kirtanas. In the handwritten collection of verses of Kumbhandasaji there are 22 ragas. While writing these verses he has mentioned the names of many instruments of music also. In his bhakti verses there are many musical phrases (bola) of dances also. They prove that kumbhandasajee is a sadhak of rasik sadhana :ñ

“Lalita dik mridang bajawati”²

Baajat ‘ska’ ‘mridang’ ‘kinnaree’ sura kaumal ree”³

⁸ Pg. 59-60, Aasthchapiya Bhakti Sangeet Udhbhav (Sangeet Keertan Acharya, Pt. Champaklal Chabeeldas Nayak)

⁹ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Singha, Pg.23 Pada28

¹⁰ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Singha, Pg.22 Pada25

*Baajat taal 'mridang' aghauti 'Been' murali taan ta rang*¹

*Bajat awat 'Upang' Bansoori Sura benu chang*²

Sankha 'Bansa' 'Jhanijhi' 'Sfa' "mridang – tholana" .

*Baajat Taal 'mridang' aghauti bajat 'duff' soori be en upange*³

*'Jhanja' 'Balan' 'Pakhawaj' 'Kinnari' 'Duff' mridan g bajaiye*⁴

*Baajat Taal Mridang Jhanjh Bajat Shankha duff "Pina ak"*⁵

*Tahan bajawat "benu" 'Mridang' laal bich 'murali' a ti rasayan*⁶

In these Pada the badhon (combinations) of taal have been given.

At the time of maharasa Kumbhandasajee accepted the inclusion of instrumental music. At the time of vedic age these instruments were used to please Gods. Shri Krishna made them a part of raasa to please the gopees. The melody of these instruments increase the òPrema rasaö and bliss of music. In rasa the rasik bhava when reaches the pinnacle of bhava mayee bhakti. Here music is not limited to singing, to please each other Gopees and Shri Krishna dance joyfully; in raga ñ raginees it is decorated with taal.

óUrap tirap òTandava kareö tatheji rachi ughati ta an sudhang chaal leta hain, sangeet swaminiö.⁷

Raas me Gopaal laal nachat mili bhagini

*Urap tirap laag, daat, grag tata thei – thei thaa t*⁸

^{2.4} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.35 Pada 72

^{2.5} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.36 Pada 74

^{2.6} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.37 Pada 76

^{2.7} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.47 Pada 111

^{2.8} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.51 Pada 120

^{2.9} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.35 Pada 73

^{2.10} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.26 Pada 45

^{2.11} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ Ashtasakha, Dr. Surekha Singha, Pg.24 Pada 42

“Theyee theyee ucharati raga raginee”

*“Uratirap sangeet ughatat tata tata theyee taal”*¹

Although this dance is of normic world, it reflects the esoteric state of bhava ñ bhumi. Here Shri Krishna has made love and music synonymous to each other.

Take the example of another verse that symbolizes the madhur bhavamayee rasik sadhana of pushti sect.

Raga ñ Suha ñ Sugharade (Taal Dhamaar)

Sthayee ñ Jaani main aaj tu mili Pyaare saun apano bhamato Hari kiye) Antara ñ Safal rena ratirang rasabhare khelat palaksaun palak na lagani diyo || 1||

Sanchari ñ Kantha lagaya bhuj hai sirhane rasik la al ko adhar rasa diyo |

A yoga ñ kumbandasa ñ Prabhu Giridhar to anga bhar i bhenti judayo hiyo || 2 ||²

Sthayee

Ni Pa Ga Ma	Pa San ñ Ni Pa	San ñ	Ni San ñ
Jan Ni Man ñ	Aa ñ ñ Ja	Tu ñ	Mi li ñ
3	X	2	0
Ni Pa ñ	Ga ga ñ Ga Ma	Re Sa	Re Sa ñ
Pya ñ Re ñ	Son ñ ñ a ñ	Pa ñ	No ñ ñ
Ma ñ Ma ñ	Pa ñ ñ Ni Pa	Ga Ma	Re ñ Sa
Bhan ñ Ma	To ñ ñ ha ree	ñ Ki	Yo ñ ñ

³ Madhyayugeen Shastriya Sangeet Ke Adhar Stambhañ
Ashtasakha, Dr. Surekha Singha, Pg. 27 Pada 46-47

⁴ Ashtachapiya Bhakti Sangeet ñ Udbhava Aur Vikaas, Page 89 ñ 90.

Antara

X	2	0	3
Ma Pa Ni Pa	San	San	San ñ Ni San
Sa Ka ñ La ñ	Re	Na	Ra ñ Ti ñ
Ni Ni San Re ñ	San	Ren Ni Sa	Pa ñ Ni Pa
Ran ñ Ga Ra Da	Sa	Bha Re	Khe ñ La Ta
Pa Pa ñ Ga Ga	Ma	Pa Ni	Ma Pa San ñ
Pa La ñ Ka	Son	Pa La	Ka ñ Na ñ
Ni Pa Ga Ga	Ga Ma	Re ñ Sa ñ	
La Ga ñ Ni ñ	Di	Yo ñ ñ	

The Sanchari and Abhog of the above song would be like the Sthayee and Antara.

Amongst the Ashtachapiya poets there is the tradition of singing raga suha sudharaee in rainy season before Rathayatra, at the time of Shringar darshan. It is very rare to get the exact tradition of this raga.

There are two popular forms of this raga :

(1) Dha of Varsha (2) Dhaivat Yukta. The Dhaivat yukta sadhurayee is sung in Ashtachapiya tradition.

Here it is quite evident that the primary bhakta poets of Ashtachapiya tradition worshipped Thakurji and Thakurayin i.e. Krishna and Rasha together. By their natural, cognate devotion they gave the colour of devotion to music also.

óKumbhandasa died near Anyor near Sankarshan kunda in 1640, left his mortal frame and entered the leeladham.ô¹

¹ Ashtacchap Aur Vallabh Sampradaya Me Rasik Sadhana. Dr. Premnarayan Shrivastava, Page 7.

4 Soordasa (1535 A.D. – 1640) :

In the Ashtachapiya compositions the devotional poets have used the language of music to express the intensity of their feelings. Like a beloved and lover who decorate each other by ornaments, the Ashtacchap poets had their relation with music. The ornaments decorate their poetry with shruti, swara, saragama, taan, vadya, murchan and dance etc. The stream of music was thus immortalized by them.

Soordasa holds a distinct position amongst the Ashtakaleen kirtan singers of vallabh sect. The life of Soordasajee is evident in the works of like óChaurasi Vaishnava Ki Vartaö by Goswami Gokul naath, Ashtasakhan Ki Varta, Bhava Prakash by Hariraya. óFive critics have accepted the birth date of Soordasa as Vaisaakh Shukla A.D. 1535.

Right from birth Soordasjee was blind. At the age of eighteen he left his house, as his renunciation and detachment was intense.

He received initiation at Goghat from Shree Vallabhacharyajee that lies between Agara and Mathura. Staying at Govardhan he served Shree Nathjee and did his kirtan ñ seva all through his l ife.ô¹

Vallabhacharya himself removed the misery Soordasajee and took the initiation at Gajaghaat as per his sect.

In Chaurasee Vaishnava Ki Varta this incident has been mentioned like this :– “*Tante Soordasajee kav Navadha bhakti siddha bha yee |*

Tab Soordasajee ne bhagwat – leela – Varnan Karee | |”

Anukramanika me Sampurna Leela Poori Aur Taahi Samaya

Shree Mahaprabhu Ke Sannidhaan Pada Kiya | So Pada, rage

*Bilawat ||*²

³ Mahakavi Soordasa ñ Acharya Nanda Dulare Vajpayee , Page 63.

⁴ Mahakavi Soordasa ñ Acharya Nanda Dulare Vajpayee , Page 63.

óSoordasjee wrote verses of madhur rasa, the major upasana of soordasa is of Sakhi bhava and of gopi bhava.ô¹

Soordasajee has beautifully wrote verses on baby Krishna, adovned them with music presented the esoteric form of Yashoda Krishna leela.

Soordasajee adorned all his verses with ragas and thus gave importance to classical music too.

Lalita Lalit bajay rijhawat madhur been kar leete |
Jaan prabhat raga Pancham shat maalkauns rasa bheene
|| Sura hindaal megha malava puni sarang sura nata jaan |
Sura Sawant Bhupaali Iman karat kanharau gaan ||
Unche adaane ke sura, suniyat nipat nayaki leen | Karat
Vihaar madhur kedaron sakal saran sukh deen || Sorath
Godamalar Sohawan Bhairav Lalit bajayau | Madhur
Vibhaas Sunat Velavaldampati ati sukh payau ||
Devagiri desakh deva puni Gauri shree sukhwaas |
Jait shree us Purvi Todi Asawaur sukh raas ||
Raamkali gunakali Ketaki sura sangharayee gaye |
Jaijewanti jagat mohini surason beej bajaye ||
Suha saras milat Preetam sukh sindhura rasa manyau | Jaan
*Prabhat prabhati gayan bhova bhayau dou janyau ||*²

⁴. Mahakavi Soordasa ñ Acharya Nanda Dulare Vajpayee , Page 727 ñ 740.

⁵. Page 50, Pushti Margiya Mandiron Ki Sangeet Parampara ñ Satyabhaan Sharma.

In the verses of Soordasajee all the element of music alankar, raga ñ ragini etc. have been mentioned. It proves that the verses adorned in music were effered by Soordasa at the feet of God.

Swara Shruti taan bandhaan amit ati sapta ateet anagat awat |

In this verse Soordasajee has mentiond saptak taan swara, shruti etc.

Panchami Panch Shabda kari sauji saji vaditra apaar

| Aja muraj dhufftaal bansuri jhalar ki jhankar |

Bajat been rabaab kinnari amrit kundali yenta

Sura Suramandal jalatarang mil karat mohani yantra

Bich bich Pakhawaj awaj sanchit bich bich madhura

upang Sura Sahanayee Sarangee upajat taan tarang.

Kansataal katataal bajawat shring madhur much changa

Madhuri khanjari pataha panav mil sukh pawat ratabhang

Nipat kerī shravanana dhuni suni dheer na rahe Brajbaal

Madhur naad murali ki sunake meta shyamtamaal.

The chief treatises of Soordasa are Soorsagar, Soorsarawali and Sahitya Lahari.

In additin to it Soorsaathi, Soor Pacchisee and Sevafala are his independent small verses.

The following verse is in raga maalkauns Teentaal :ñ

“Maiya Ju tero Mohan atihi sayano deta atapali gari |

Kunja mahal maten achara farayo hans – hansaya de de gaari

||1|| Gorasa thore mun ki jore maat dahi ke fere |

Ukhal ki dari kaise baandhi chand bhavan bandh tore || 2 ||

Adhar Paan parirambhan chumban kaha – kahun main l ajaani |

Shuk Narad soo leela, agochar soor ketik bakhane || 3 ||¹

Sthayee

Ni		Ya	Ga Mai
San ñ Dha Ni Dha ñ Ya S Ju Ni	Ma ñ ñ ñ Te ñ ñ ñ	Ga ñ Ga Ma Ro ñ Mo ñ Ma Ma	Ga Sa Sa Ni Ha ñ N a am
Sa Dha ñ Ni Ti Hee ñ Sa Nee	Sa ñ Ga ñ Ya ñ ñ ñ	Ma ñ Dha Ma ñ ñ ñ ñ Nee	Ga Sa ñ Ga No ñ ñ De
Ma ñ Dha ñ Nee ñ Ta ñ a 3	Saa ñ ñ Ga Ta ñ ñ Pa X	Sa ñ Dha Ni Dha Tee Ga ñ Ree 2	Ma Ga Sa Ga ñ ñ ñ Main 0

Antara

			Ga Ku
Ma Dha Ni San Nee ñ Ja ñ ñ Ma Ni Sa ga Sa Cha Ra ñ ñ Ni Sa Ma Ga Sa Ham ñ Sa 3	San ñ ñ ñ Hum ñ ñ ñ Ni ñ Dha ñ Fa ñ ñ ñ Sa ñ Sa ñ De ñ De ñ X	Dha ñ Ni Ni ñ ñ La Ma Ha Ma Dha ñ ñ ñ ñ Ga Sa Ni Dha Ta ñ ñ ñ 2	San ñ ñ Dha Men ñ ñ a Sa ñ ñ Dha Kh Ya ñ Ha Ma Ga Sa Ga Ree ñ ñ Main 0

¹ Ashtachap Parichaya Shri Prabhudayal Mittal, Page 131.

Sanchaari

Nee			Nee
			Go
Sa Dha ñ Nee	Sa ñ Sa ñ Ma	Ma Dha Ma Ga Ma	Ga Sa Sa Ga Ma
ñ Ra ñ Sa	Tho ñ Re ñ	Ma Na Ki	Jo ñ Re Ma
3	X	2	0
Ma ^{Ni} ñ Dha ñ Nee	Sa ñ Sa ñ	Sa Nee Dha Ma	Ga Sa Maa ñ
ñ Ta ñ Da ñ	Hee ñ Ke ñ	Fo ñ ñ ñ	Re ñ ñ ñ

Abhoga

			Ma
			Ga
Ni		Ni	U
Ma Dha ñ Nee	San ñ San ñ	Sa ñ Dha Nee	San ñ San Dha
ñ Kha ñ La	Ki ñ Da ñ	Ree ñ Fan Se	Ban ñ Dhee Cha
3	X	2	0
Ni San Ma Ga	Sa ñ Sa ñ	Ga San Ni Dha	Ma Ga Sa Ga
U Da ñ Bha	Va ñ Na ñ	Ke Ban Dha	Tau ñ Re Mein
3	X	2	0

The remaining antara as per the series in the notes of Sanchari and Abhoga. On the one hand Soordasa sings the glory of vatsalya bhava, the plays of baby Krishna, on the other hand when he looks at the union of Radha ñ Krishna in Madhur Bhava, he feels shy and at the same time is very curious to have its vision. When the voice is marred due to intensity of feelings. He has woven the bhavas in raga Bhairav and has depicted the union and play of Shri Krishna to reveal it before the whole world.

Sura (notes) and taal (tempo) became the two eyes of Soordasa and his blindness became secondary. Due to them he is able to envision the bhavas of his heart and did the darshan of madhur leela.

Raga Bhairav taal Dhamaar (Madhyalaya)

“Pratah same nava kunja mahal me shree kadha aur N andakishore |

Shinakar mukta syamake tyajat hansa aur chugat chakor || 1 ||

Tapar ek adhik chabi upajat upar bhramar karat ghan ghor |

Soordasa Prabhu ati Sakuchane Kavi Shashi Prakatat ekhithara ||2||¹

Consider another beautiful piece of poetry in which the coy nature and karun bhava (sympathetic feelings) are being expressed together :ñ

Raga Vibhaas

Humaro ambar dehu muraree |

Lekar cheer kadamb chut baithe hum jala maanjh udhaari || 1

|| Tatu per bina vasan kyon awen laaj lagat has bhaari |

Choli haar tumhin ko deene cheer hume dehu daari || 2 ||

Tum yaha baat achambho bhakhat naangi awo naari | Soor

Syam Kahu Neha Karoju Seet Gayo tun maari || 3 ||²

On the one hand Shri Krishna is giving the message of love by hiding the dresses of gopees. This is his plya. On the other hand in the mellifluous compositions of soora there is the ardent beauty of Radhajeet. She herself is Ahladini (one who bestows joy), she is devotion incarnate as has been mentioned and described about her :ñ

¹ Pushtimarga ñ Sangeet ñ Prakash Sangeetacharya ñ late Shri Bhagwati Prasad Premshankar Bhatta. Page 5.

² Ashtachap Aur Vallabh Sampradaya Me Rasik Sadhana, Dr. Premnarayan Shrivastava) Page 81.

Raga Sorath – “Jhoolat Radhika Rasabhari |

Prathamhi paga diyo patuli bujhi aachi dharee || 1 ||

Het Ke Dwai Khambha tapar praati Vasan dhari |

Madan Bharuva jagamage Soorati dandi Karee || 2 ||

Chatur Chauki apuhee gathee neha nagson jaree |

Safal Sukhkce Seema Jaake Sanghai Sahachari || 3 ||

In this way Soordasajee by his devotion immortalized his poetry plunged with intensity of feeling. He gave a new message to the world that for devotion there should be inner flow of bhavas that are subtle beyond the material world then God himself would give darshanas and one would be able to see his play (leela).

11. Paramanandadasajee (A.D. 1554 – 1641) :

According to Pushti Sampradaya me ñ Chaurasee Va ishnavi Ki Varta he was born in 1550.¹

Paramanandasajee lived in kannauj. Right from the beginning he had ÷Vairagyamaya vritti (feeling of detachment and renunciation) he lived in the company of saints and ascetics. He was known by the name ÷Paramanandadasajee Swami.ö

Paramananda dasa has been initiated under Vaishnava sect under Vallabhacharyajee. At that time his age was 26 years. In the beginning he sang the path of separation. By the grace of vallabhacharya he sang the beautiful verses of Shri Krishna's Baal leela and Prem leela.

¹ Ashtacchap Parichaya (Shri Prabhudayal Mittal), Page 174.

Paramanandaji has created the verses of gopi bhava and sakhi bhava.¹ The foremost topic of their poetic verses was sakhi bhava in the couplets òyugal leelaö óAbout sakhi bhava Paramananda dasi remarks that when the colour of Brindavan then only the consciousness and ego of the body ends up, the companionship of amorous people is lost.ö²

On the Govardhan mountain on Surabhi Kana on Shyamatmaal tree they were doing their kirtan. The most remarkable creations of Paramanandadasji are :- (1) Daan Leela (2) Udhavleela (3) Dhruva Charitra (4) Sanskritratnamala (5) Dadhi Leela (6) The verses by Paramananda Das (7) Paramananda Sagar.³

óConsidering one's ishta Shri Krishna as the abode of joy, as the incarnation of Parabrahma, who has taken the human form to do various kinds of leelas. He considers Brahma as sagun and nirgun both.

*Nirgun Brahma Sagun dhari leela taahi ab sut kari mane ||*⁴

Rasik Shriomani Nandanandan |

Rasamaya roop anoop virajat gopa vadha are seetal Chandan |

Nainani me rasa chitwani me rasa batanee me

rasa thagat manuj pasu |

Gavani me rasa, milwani me rasa, benu

*madhur rasa Pragatat jasu||*⁵

In the above verses a remarkable example of Paramananda Das's rasik sadhana has been given. This uniqueness establishes him as a rasik

³ Page 9 (Ashtacchap aur Vallabh Sampradaya me Rasik Sadhana).

⁴ Page 666 Krishnabhakti Kavya me Sakhi bhava, Dr. Sharan Bihari Goswami.

⁵ Page 9 (Ashtacchap aur Vallabh Sampradaya me Rasik Sadhana).

⁶ Page 104, Ibid.

⁷ Paramanandasagar, Pada Sangraha, 456 (Sa, Aur Va.Sa. Me Ra Sadhana)

premi. On the hand Paramanandaji remembers the bright rastmak form of Krishna. The scenes of motherly affection (Vatsalya bhava), of the birth of Shri Krishna have been presentd in Raga Gauri.

Raga Gauri – Hindoro Braj ke angan machyo |

Sur Brahmadi dekhan aye shankar Tandav nachyo || 1 ||

Shuk sanakadi Narada Sarad dekhan aye |

Nanda ko laal jhulawat dekhyo bhali loot hum paaye || 2 ||

Yuvatijooth ata chadi dekhat apano tan mun vaare |

Paramananda ko Thakur Chitta Choratho hankaro || 3 ||

In the Ashtasakha of Paramanandaji õTosh Sakhaõan d õChanrabhagaõ are the intimate friends of sakhi. Af ter receiving the discipleship of Vallabhacharyajee Paramanandaji began to do the worship of Shri Krishna with Radha. óOnce Vallabhacharya he ard and meditated on the verses of Paramanandadasaji and remained in samadhi for three days.ô

This poem in Raga sorath clarifies the image of the paramanandasaji, engrossed in the plays of Shri Krishna ñ

“Hari teri leela ki sudhi aawe |

Kamal nain mun mohan moorati mun mum chitta banawe.” ||

After hearing these verses vallabhacharya was engrossed in deep meditation.

“So taahi samay Shree Acharyajee aye leela me magn a hoye gaye |

So upar shareer ko deha ko anusandhan hun rahayo naahee |

So teen din laun Shree Acharyajee ki murcha rahi |

So netra mundi ke gaadi takiyan pen biraje hote. ||

So paache chauth din savadhan hoye ke Shri Acharyajee ne netra khole, tab sab vaishnava pranna bhaye.¹

óAmongst the Ashtasakhas Vithalnathjee have considered Soordasjee and Paramanandadasaji as the infinite ocean of gunas.²

In his verses on bhakti Paramanandji has included all the qualities (gunas) of music ñ

“Aaju neekau banyau Asavaree.”³

“Raga malar sahayo nahin jayee, kahu pantha kahi g ayau.”

Through the verses of devotion the surrender towards God. It means devotion itself carrier the feeling of surrender. God has given them the guna of kala. The identification of the devotee of the highest kind who beautify the melodious voice decorated by various ornaments. óParamanandajee in his verses has mentioned many ragar such as Kanharau, Gouree, Gujree, Bilawal, Dhanashree, Ramgiri, Asawari, Kedaro, Sorathi, Todi, Bhairavi, Yaman Gandhar Kalyan, Malhar, Vasantnaari etc.⁴

In the padas of Paramanandajee the introduction of instruments is quite evident :- óBenu, muraj, Achang chang much ch al vividh surataal Baaje

^{6.} Page 454 ñ 455 (Chaurasi Vaishnava Ki Varta) (Sa. Ma. Yu. Sha. Sun. K Aa stambha ñ Ashtasakha he page 16).

^{7.} Page 17, (Chaurasi Vaishnava Ki Varta).

^{8.} Ashatachap Parichaya, 189 (Prabhudayal Mittal).

^{9.} Page 17, Madhya Yugeen Shastriya Sangeet.

anck benu ñ rava sau mili ranit kinkani jaal Bajat Benu pakhawaj manohar
gavat geet khuharo Bajat taal mridange, bansoori dhol damana bheriô.

The prominence of rhythem is evident, universal and uniformly accepted by all. In the celestial verses of paramanadaji in maharasa Lord Shri Krishna and Gopis dance to the tuner of notes and rhythem on the platform of love and music creating ever new rasa. This is quite evident in th verses of Paramanandadasaji.

óThe Gopi - bhava of Vallabh - sect is the quintes sential bhava of their devotion. Gopibhava is different from the Radha vallabhiya or sakhi bhava of chaitanya. In both these acts the swaroop (form) of sakhi bava, Radhaôs Kainkarya and Radhaôs dasya bhava is there ñ yet Paramananda Dasô Gopibhava is the gopi bhava of pushti ñ shikha r in which by giving ans a bahu along with Pariramban ñ alingan and char chit tambool is given.ô¹

It means there are various states of devotion towards Shri Krishna like sakhi bhava and kanta bhava. Paramanandadasji in Raga Bihagada and tall Dhamaar have beautifully presented the feeling of service, of love, of worship etc. The spontaneous verses from the heart dressed in the colours of bhava that gratifies the sangeet swaravali, because notes are expressed here. Due to the supremacy of bhavas, when the play of bhavas begins the swartaal wearing the anklets of bhakti does the maharasa hritya to enchant the world.

³ Paramananda Sagar ñ Govardhan Shukla, Introductio n, Page 21. Reference (Astachap aur Vallabh Sampradaya me Rasik Sadhana, Page 134)

“Raga Bihagada – Taal Dhamar

Pragat hwe maragreedi dikhayee |

Paramananda Swaroop kriphanidhi, shree vallabh sukhdaye

Kari singaar Giridharanlaal ko, jab kar benu gaharee || 1 ||

Le darpan sanmukh thade whe, nirakhi nirakhi muse kayee || 2

|| Vividh bhant samagree hari ko, kari manuhar liwayee |

Jal achavaya sugandh sahit much, biri paan khamayee || 3 ||

Kari arati anausar pata dai, baithe nija graham aye |

Bhajan kari vishram chinak lee, nij mandalee bulayee || 4 ||

Karat kripa nija daivi jeevan par, gahi mukhwachan sunayee

| Venugeet Runi jugalgeet ki rasa barakha barakhayee || 5 ||

Sevareet Preeti brajjan ki, nijjan hita Pragatayee |

‘Dasa’ Saran Hari baga, charan renunidhi payee || 6 ||

Sthayee

San ñ San ñ	San ñ	Ni Dha ñ	Pa ñ Dha ñ
Ma ñ ñ Ra ñ	Ga ñ	Ri ñ ñ	Ta ñ Di ñ
X	2	0	3
Ni ñ ñ San ñ	San ñ	Ni Dha Pa	Ma ñ Ga ñ
Kha ñ ñ ee ñ	Pra ñ	Ga ta ñ	Whe ñ ñ ñ
X	2	0	3
Ni Dha Pa ga ma	Ga ñ	Sa ñ ñ	Ga ñ Ga Ma
Ma ñ ñ Ra ñ	Ga ñ	Ree ñ ñ	Ta ñ Di ñ
X	2	0	3
Pa ñ ñ Ga ñ	Ma ñ	Ga ñ ñ	Sa ñ ñ ñ
Kha ñ ñ ñ ñ	ñ ñ	Ee ñ ñ	ñ ñ ñ ñ
X	2	0	3

Antara

Pa Pa ñ Ma ñ	Ga Ma	Pa ñ ñ	Ni ñ Ni ñ
Pa ra ñ Ma ñ	ñ ñ	Nan ñ ñ	Da ñ Swa ñ
X	2	0	3
San ñ ñ San ñ	Gan Ren	San ñ ñ	San ñ San ñ
Ru ñ ñ Pa ñ	Kri ñ	Pa ñ ñ	Ni ñ Dhi ñ
X	2	0	3
Ni ñ ñ San ñ	ñ ñ	Ni Dha Pan	Pa ñ Dha ñ
Shree ñ ñ Va ñ	ñ ñ	Llabh ñ	Su ñ Kha ñ
Ni ñ ñ San ñ	San ñ	Ni Dha Pa	Ma ñ Ga ñ
Da ñ ñ ee ñ	Pra ñ	Ka ta ñ	Whe ñ ñ ñ

Sanchaaree

Pa Pa ñ Pa ñ	Pa ñ	Dha Pa ñ	Ga ñ Ma ñ
Kari ñ Si ñ	Ga ñ	ñ Ra ñ	Gi ñ Ri ñ
X	2	0	3
Pa Pa ñ Ni ñ	Ni ñ	San Ni ñ	Pa ñ ñ ñ
Dha Ra ñ Na ñ	La ñ	ñ La ñ	Ki ñ ñ ñ
X	2	0	3
Ni Dha Pa Ma	Ga ñ	Pa ñ ñ	Ga ñ Ma ñ
Jab ñ Ka ñ	Ra ñ	Be ñ ñ	Nu ñ Ga ñ
X	2	0	3
Pa ñ ñ Ga ñ	Ma ñ	Ga ñ ñ	Sa ñ ñ ñ
Ha ñ ñ ñ ñ	ñ ñ	Lee ñ ñ	ñ ñ ñ ñ
X	2	0	3

In the same way abhog is also woven in notes and Paramanadaji holds a very distinct place amongst the musicians, the Ashta chapiya devotees. In all his verses the musical sublime guna is quite evident. In the devotional verses of Shri Krishna by the synchronization and combination of music. Paramandasji has decorated his devotion with the divine radiance and purity.

4 Krishnadasa :

In the òAshtachhapö garland the fourth brilliant jewel is Krishnadasaji, who is a devotee, a poet and a musician who sang many kirtans. Krishnadasaji whose leelatmak form is of Rishabh Sahla Dr Lalit Sakha. His authorized door is Bildu Kunja and leela sakti is of raas leela.

Krishnadasjee as his very name suggests complete devotion and slavery at the feet of Lord Krishna. Lalit bhava means the intimacy of the love between Radha and Krishna. For this reason Krishnadasaji has described the òAntanang roop madhuriö leelaö óHe belonged to òchilotaraö Gujrat. At the age of thirteen he became a disciple of Shree Vallabhacharyajee. He was appointed as a caretaker of the temple of Shreenathjee.ô¹

Krishnadasjee made himself the mode of the court of Shree Nathjee for the òAsvadan of leela rasaö He selected the sa dhana of music to express his evotion with sublime beauty. óKrishnadasji has expressed immense faith in the devotion towards shree Radha, who is ever relishing the òRoopsudha of manmohan shyam sundarö He had this òRasanubhutiö that both Radha and Madhav live in each otherö's hearts both are beauty incarnate. To sing their glory is Param geya tatvaö.²

³ Page 18 Madhyayugeen Shastriya Sangeet ke Adhar Stambh, Ashtasakha, Dr. Surekha Sinha.

⁴ Page 144, A aur V. Sa Me Rasik Sadhana, Dr. Premnarayan Shrivastava.

Right from the beginning Krishnadasjee received the guidance and association of soordasjee and kumbhardas. óIn òvart a sahityaò the kirtans of Krishnadasjee have been underful and marvellour.

Shri Vithaldasjee has expressed his opinion about Krishnadasji :-

“Shree Gusaijee kahe jo Krishnadasa ne teen baat aa dikaree |

Ek to adhikar kiyo so eso kiyo jo feri eso na karo |

Dusre Kirtan kiyai so eso kiye adbhut kiye aur

Teesre shree Acharya Mahaprabhu ke sevak hoye ke seva hun esi kari jo kou na kareigo” |

From this context we come to know that Krishnadasji was the caretaker of the temple and was dutiful servant of Acharyajee. He was equally and deeply involved in the devotion towards Shri Krishna.¹

óThe unique love bornout of the love of Radha Kris hna has originated, as per Krishnadas from the attraction of the beauty of Godò.²

It means Krishnadasa has expressed the beauty and eloquence of Shri Krishna in all bhavar uniformly with perfect co ñ ordination.

“He was the assayer of the play and beauty of Radha – Krishna.”³

“Nirakhi Sakhi Ki Nilambar Ko chor

Jhoomi rahayo sakhi bayan chanda pai, aye ghata ghanghor |

Hasan lasan damini druti bilasat, dasa nakha chanda chakor

| Krishnadasa Prabhu roop ghata me, mano nachat more.⁴

³ Page 19, M. Sha. Sa. Ke. Aa. Stambha, Ashtasakha, Dr. Surekha Sinha.

⁴ Page 145, (A Am Va Sa Me Rasik Sadhana) Dr. Premnarayan Shrivastava.

⁵ Page 145, A Am Va Sa Me Rasik Sadhana by Dr. Premnarayan Shrivastava.

⁶ Krishnadasa ñ Padawali (Pada No. 51) (Reference A Aur Va. Sa. Me Rasik Sa. (Dr. Premnarayan Shrivastava).

It means Krishna has taken the form of Prakriti. Every season (ritu) looks at Shri Ramakrishna and expresses its beauty. Where God himself is doing āsaundarya vilasō there nada is also prepared for swarakeli. Krishna dasaji has created a composition in raga sorath in which Tindore leela was created with unique combination of music ñ

*“Savan teej ujiyaari hindore baithe rasik piya pyaa ri |
Nandabhavan me hindore sohai nirakhi ratipati mun mohe
|| Nirakhi rati pati ko mun mohe gopee gun gopa khari |
Bajantra nana bhanti baaje jhulawe ananda bhari |
Been mridang upang taali jhanj roonjhoon bajahin |
Shree mandal jhankar sohai sapta suran at ravari |
Taan maan badhan suruke mudit gokulnaath hi | Kahat
Krishnadara Giridhar jhulawe khub sath hin ||¹*

The eight poets of Ashtachap assume the leelatmak form and enjoy Nikunj leela in the daytime as ashtusabha and in the night of ashtasakhi.

óKrishna dasa was an ordent devotee of Shri Krishn a. The nritya ñ bhava expressed in the verses of Krishnadasa and various ðolaö (combinations) are the effects of the wide knowledge of music that he possessed. Krishnadasa has created the verses of rasa ñ nritya in abudance.ô
2

In the following verses of Raga lalit the features of rasa on the face of Lord Shri Krishna after the rasa, the friends of Shri Krishna looking at his lovely face says ñ

¹ Page 71 (A Aur Va. Sa. Bhi. Rasik Sadhana (Dr. Premnarayan Shrivastava)

² Page 19 (Ma. Sha ñ Sam ñ Ke Adhar Stambha ñ Ashta sakha) Dr. Surekha Sinha.

Raga Lalit (Taal – Chautaal)

Kahaun turn Saanchi Kahan te aye |

Bhor bhaye Nandalal |

Peek Kapolani laagi rahi he

Ghoomat nain Bishal ||

Latpati Paag atapati bandasi

Urasi maragajee maal |

‘Krishnadasa’ sunu rasa – basa kari

linhe Dhani – dhani Ve Brajbaal.¹

Sthayee

Ga <u>Re</u> Sa	Ni Re
K <u>hau</u> S	Tu m

<u>Dha</u> ma ¹	Ma Ma	Ga <u>Re</u> Ga Ma ¹ Ga	Ga <u>Re</u>	Sa Sa	ñ Ni <u>Dha</u>
San S	Chee Ka	Han S Te S S	Aa S	E Bho	S Ra S
X	0	2	0	3	4

Sa ñ	Sa Ga	<u>Re</u> Ga	<u>Re</u> Sa	Ga <u>Re</u> Sa	Ni <u>Re</u>
Bha S	E Na	Da La	S La	Ka <u>HanS</u>	Tu Ma
X	0	2	0	3	4

¹ Page 131. Agara Gharane me Puraskrit Cheezen Swarok Sahi Ho.

Antara

				<u>Dha</u> Ma ¹	<u>Dha</u> San	
				Pee Ke	Ka Po	
ñ San	San San	SaNi <u>Re</u>	San ñ	San <u>Re</u>	San San	
S La	Ni La	<u>Gi</u> S Ra	Hi S	Hai Ghu	Ma Ta	
X	0	2	0	3	4	

Thus as per the rules of classical music Krishnadasji created his verses. Yet bhava and bhakti has been given the highest place. Such a ðeela rasawaliö had been created that though music is melodious and entertaining yet by bhakti it turned up to be more rangnamayee.

When a devotee is completely lost in the devotion of his ista, then the whole world looks Divine and God ñ like. This was the state of Krishnadasa. In Pushti sampradaya where the service of God by singing devotional songs was bound by rules. There Krishnadasaji in a free slate did the bhakti purna seva.

óAbove all castes and religions Krishnadasaji impressed by the melodious voice of a prostitute's daughter Krishnadasji taught a devotional melodious song in Raga Purvi and then allowed her to sing it before lord Krishna.ô¹

óSo ya prakar bahaut kirtan Krishnadas ne gaye ñ t ason Gusayji kahen jo Krishnadasa rasadik kirtan ese adbhut kiyai sau koi doosre sau na hoya |ô²

⁵. Page 20 Madhyayugeen Shastriya Sangeet Ke Adhar Stambh ñ Astasakha Dr. Surekha Sinha.

⁶. Ashtachap Page 205 Tatha Chaurasi Vaishnavan Ki Varta Page 205 Ref. Dr. Surekha Sinha. (M. Sha. Sa. A. S. A)

Krishnadasji composed many verses of the intimacy of rasa leela. Along with bhavas singing, instrumental music and loving dance the wonderful intimacy of devotion and music has been expressed.

*“Rag Gujree Samudra Tandava lasya kala nidhan”*¹

“Saat suran me rasik raya piye rasi kini ...

*Aughar taan, maan, sampooran, sangeet sura upajavai”*²

“Nachat Gopal lal adbhut nat Bhairava dhara

*Gaan karati brij sundari raas ragini.”*³

“Kokila alaap gavai Vrindavan rang rachai –

*Raga Dhammar, raga Malar moda man nachai”*⁴

~The lasa dance has been distinctly and specially described in the verses of Krishnadasa. He has mentioned all the gesturer, mudrar, bola of Pakhawaj etc. have been beautifully picturised.~⁵

óShyam sajani sharad rajani pulin Madhya naat tam trigatam tam trigatam Tirap bada karat kamini | gidgida gidgia gidgid gid gid

Dhi Dhi Fitter lag dayee jham jham gya na na na na na na sura tepangini

Shyam ko yaha naad bhavar tam tragatam tam tragatam gati hilawai

Krishnadasa yashahi gave kar ta thei nachawe.

Tat tat tat shabad let koti kamini |

*Kakriti Kakritika ka kritika kabritika karai mridangani.||*⁶

³ Krishnadasa hastalikhit, Dr. Dee. Da. Gupta, Page 30.

⁴ Nitya Kirtan Sangrah (Page 233).

⁵ Krishnadasa Hastalikhit, Dr. De. Da. Gupta Page 2.

⁶ Ashtacchap Parichaya, Page 239.

⁷ Sha. Sangeet K. A. Stambh, Ashtasakha, Dr. Surekha Sinha, Page 120.

⁶ Nritya Kirtan Sangrah, Page 79, Pada 274. Ref. ã A stasakha, Page 21, Dr. Surekha Sinha.

This celestial beauty could be of devotion only where notes, rhythm, tempo and gestures of music and dance helped in the maharasa of Radha and Krishna and became immortal.

*Rasa me nachat laal Bihaari nachwat hain sab Braj ki naari |
Ta Thayee Ta Thayee Tat Tat Thayee Theyee Thungani Tatfit naari|
Shri Radha ek tarjat milwat let alaap sapta swarbhaari | Krishnadasa
nat 'natya' sikwar kushal keli Shree Govardhandhari |¹*

Krishnadas composed his verses in classical music and then decorating them with the ornaments of the five bhavas offered them at the feet of God. He gave one message as well that however the real nature of all there ðkalasö would be expressed only when they will be offered at the feet of God. Here ðkalaö is secondary. Surrender, complete surrender this feeling is foremost.

2.5 Govindadasa :

*Mohan nainan tain nahi tarat |
Binu dekhen talabeli see lagat, dekhat manjo haran ||
Asan basan sainan sudhi aeve, ab mun bachu na karat |
Govind bali imi kahat piyaree, Sir desi ke serk aur Bharat ||²*

The state of devotion takes one to such a state when God (Ishta) is not away from the eyes of the devotee even for a moment. If for one moment Ishta is away from the eyes the separation becomes painful. This was the state of Govindswami.

Govindswami was completely dedicated to Krishna. While rendering kirtan seva he always felt that God could hear him. When he

⁴ Nritya Kirtan Sangrah, Page 95, Pada (Verses) 330 Ref. (Page 21, Ibid).

⁵ Ashtachap aur Vallabh Sampradaya me Rasik Sadhana (Page 148) Dr. Prem Narayan Shreevastava.

didn't feel that God was listening to him he left the kirtan seva the only. The mental state of Radha was sung by Govind Swami in his verses. All through his life, he tried to take the consciousness of his devoted to that ÆAhladini state by the help of devotion dipped in the melody of music.

Govind Swami Gusayin was the disciple of Shri Vitthalnath. He had the privilege of singing the intimate plays (antarang leelas) like ÓShreedama SakhaÔ, ÓChandraualiÔ, and ÓBhama SakhiÔ from Kadamkhandi gate. Govinddas lived in the ÆAntariÔ village of Bharatur. Before being initiated under Vallabh Sampradaya he was a conspicuous scholar of music and poetry.¹

In this context in the varta it has been distinctly mentioned that;

*“Aur Govinddas Kavi Kahe | So aap pad katen |
So jo kou unke pad seekhi K shree Gusayin jee ke aage gave
| Tinke upar shree Gusayin jee Prasanna hote*

Being a maestro (sangeet shiromani) when he got an opportunity to sing amongst the singers of Ashtachap his talent became synonymous to divine music. The same kind of story is available in varta sahitya as well. We find the evidence how Shri Krishna and Govind Swami used to coax each other. Even God becomes the servant of such a simple minded devotee, who sing so ardently.

*“So Ve Govind Swami mahaban ke tekra per nitya gaan karat hate |
Shree Nathji nitya sunibe kun Padharte hate |
Or Shree Nathjee sang gaan hun karat hate ... |
So Koyi samen shree nathji chukte so Govindswami bhool kaadte
| Or Govind Swami chukte jab shreenathjee bhool kadte |”*

¹ Madhyayugeen Shastriya Sangeet K Adhar Stambh ñ A shtasakha (Page 22) Dr. Surekha Sinha.

It is famous for the musical ability and talent of Govinddasjee that even emperor Akbar was his fan and admirer. Even maestro Tansen considered him as the best singer and wanted to learn from him. óGovinddasji was completely dedicated and faithful to his guru. When he came to know about the death of Shree Gusainjee his heart sank and he left the mortal abode.ô¹

This extreme sentimentality could be the trait of a devotee's heart, an artist's heart. The collection of verses of Govinddasji were offered by him at the feet of Lord Shri Krishna by decorating them with a classical touch and ornaments. There is an impressive presentation of notes, rhythm, raga, instruments, the musical phrases, dance ñ bhavas etc.

Amongst the poets who established the Haveli Sangeet, the Ashtacchap poets, the verses of Govindswami are sung abundantly. The most popular verse sung by him is raga kalyanis :

*“Shree Govardhanraya lala || Pyaare laal tihare cha nchal nayan vishal
tihare ura sohai vanmala | yate mauhi rahi Brajwala ||*

Khelat Khelat tahan gaye jahan paniharin ki baat ||

Gagar thoren seesate kou bharan na pavat ghat ||

Nandraya ke ladile bala eso khelnivar ||

Mun me anand bhar rahayo much jovat sakal Brajnaar

Argaja kumkum ghar ke pyaari leeno kar lava haya ||

Achakam achakam ayekam bhaaji Giridhar laal lagaya

|| Yah vidh hori khelaahi Brajvasin sang lagaya |

*Govardhan dhar roop par jan Govind bal bal jaya ||*²

⁴ Page 25, Madhya Yugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha (Dr. Surekha Sinha)

⁵ Page 57, Pushtimargiya Mandiron ki Sangeet Parampara, Satyabhan Sharma.

In this series Govinddasji created many verses of music.

óSapta sura teen gram ikkis murchana bair sitmit R aga Madhya
rang rang rakhyo Sa ra ga ma padhani sa sa sa sa na na na dha dha dha
dha pa pa pa pa ma ma ma ga ga ga ga ri ri sa sa |¹ô

“Gavat ‘Gauri Raga’ vallabh balak saath”. ²

Just as Govind dasji has mentioned about ragas, similarly he has
described about the instruments and musical phrases as well ñ

*“Vividh surani gavat sakal sundari
taal Kartaal bajat saras mridange
Teen pada amrit kundali kinnari jhanj
Bahu bhati awat upange ||”* ³

Along with this unequalled verses there is another verse in which in
maharasa there is a beautiful combination of rhythm, beats and dance ñ

*“Nachat Goal sang Gopa kunwari ati Sadhang |
Tathayee tathayee tathayee tathayee mandal madhi
raje Sangeet gati bheda maan let sapta sura bandhan
Dhidhikati dhidhikati mridang madhur baaje |”*

There is another verse in which Radha and Krishna are trying to
wax each other in the swara laharis. Govinddasji remains astounded the
beauty of such beautiful bhavasñ

Govindswami Page 168, Verse 423.
Govindswami Page 168, Verse 424.
Govindswami Page 30, Verse 65.

Raga Puriya Kalyan Taal (Rhythem) Roopak

“Radhe tere gavat kokila gana rahe ri maun dhar

| Piya ke gavat mena rahe mukha more

Koti Madan mohan ko liyo manhar ||

Kunja mahal me mohan madhur taan raakhi bitaan tara |

Govind Prabhu reejh hriday son lagayee vrishabhaan kunwara ||¹

Sthayee

Ni Dha	Ni <u>Re</u>	SA ñ ñ	Ma ¹ Ga	<u>Re</u> Ga	Gama Pa ñ
Ra Dhe	Te <u>Re</u>	Ga ñ ñ	ñ ñ	Va Ta	ñ ñ ñ
2	3	X	2	3	X
Ma ¹ ñ	Dha Ni	Dha Pa Pa	Ma <u>GaRe</u>	Ga Ma	Ga <u>Re</u> Sa
Ko ñ	Ki la	Ga ñ Na	Na <u>He S</u>	Ree man	Na dha ra

Antara-1

Ma ¹ Ga	Ma ¹ Dha	San ñ ñ	Ni Dha	Ni <u>Re</u>	San ñ ñ
Pi ya	Ke ñ	Ga ñ ñ	ñ ñ	Va Ta	ñ ñ
2	3	X	2	3	X
Ni Dha	Ni <u>Re</u>	Gan <u>Re</u> San	Ni ñ	Ren Ni	Dha Pa Pa
Men ñ	Na Ra	He ñ ñ	ñ	Mu Kha	Mo ñ Ra
2	3	X	2	3	X

¹ Page 167, Pushti Sangeet Prakash (Sangeetacharya late Shree Bhagwati Prasad Premshankar Bhatta).

Antara-2

Ma ¹ Pa	Dha Ni	Dha Pa Pa	Ma ¹ ñ	Ga Ma ¹	Ga <u>Re</u> San
Ko ñ	Hi Ma	Da ñ Na	Mo ñ	Ha Na	Ko ñ ñ
Ni ñ	<u>Re</u> Ga	Ga Ma ¹ Pa	Ni Dha	Pa Ma ¹	Ga <u>Re</u> Sa
Li ñ	ñ ñ	Yo ñ ñ Ma	ñ Na	ñ Ha	ñ Ra
2	3	X	2	3	X

Sanchari

Pa ñ	Pa Ma ¹	Dha Pa Pa	Ma ¹ Ma ¹	Ga Ma ¹	Ga <u>Re</u> Sa
Kun ñ	Ja Ma	La La Me	Mo Ha	Ha Ma	Dhu ñ Ra
Ni ñ	<u>Re</u> Ga	Ga Ma ¹ Pa	Ni Dha	Pa Ma ¹	Ga <u>Re</u> Sa
Ta ñ	ñ Na	Ra ñ Khi	Vi ñ	Ta ñ	Na Ta Ra
2	3	X	2	3	X

Aabhog

Ma ¹ ñ	Dha San	San ñ San	Ni Dha	Ni <u>Re</u>	San ñ ñ
Go ñ	Vin Da	Pra ñ Bhu	ñ	ñ Ri	Jhe ñ ñ
Ni Dha	Ni <u>Re</u>	Ga <u>Re</u> Sa	Ni ñ	<u>Re</u> Ni	Dha Pa Pa
Hri Da	ñ Ya	Son ñ ñ ñ	ñ Na	La Ga	ñ Yee
Ma ¹ ñ	Dha Ni	Dha Pa Pa	Ma ¹ ñ	ñ Ma ¹	Ga <u>Re</u> Sa
Vri ñ	ñ Sha	Bha ñ Na	Kun ñ	ñ Va	Ra ñ ñ

Radha who is love incarnate when floats the waves of music than the whole nature remains spell bound in the flurry of devotion. Such beautiful scene could be presented by a saint like Govinddas who is well versed in music. Govinddas was an expert in dance and instrumental music. Keeping the classical nature of classical music he kept it dipped in the melody of music because without devotion he finds even the music as incomplete. He offered his whold life at the feet of Shri Krishna doing his òSangeet Sevaö

(6) Chhit Swami :

There is a rare raga in Purvi that. It has the reflection of Hindol, Sohani, Basant, Lalit and Shadaj. The very name of this raga is Krishna Basant. Devotees like Chhitswami alone could give form to verses adorned with the grace of Basant ritu. By the combination of notes a beautiful raga could be composed. The sweetness of devotion added to it renders it the colour of uniqueness. Such a devotion gives immortality to this raga too.

Raga Krishna Basant

Aroha Avaroha

Ni, Ren, San, ga, Mamamaga, Madhani San
Madhasan hen hi dhaSan hi dha pa, magamaresa,

Taal Chartaal

óLaal lalit lalitadik sang liyen
Viharat ri vara Basant ritu kala sujan ||
Foolan Ki kar genluk liye, Patkat pat uraj cchiyen,
Hasat lasat hilimili sab Sakal guna nidhan || 1 ||

Khelat ati rasa jo rahayo, rasana nahi jaat kahayo
 Nirakhi Parikhit dhakit bhaye saghan gagan jaan ||
 Chhitsuwami Giridhar Shree Vitthal Padpadmarenu Vara
 Pratap Mahimata kiyo kirti gaan || 2 ||¹

Sthai (Swar Rachana) Shastriya Sangeet Anuroop-Gayan

		Ni				
San ñ	Ni Dha	Dha Pa	Pa Ni	Dha Pa	ñ Pa	
La ñ	La La	Li T	La Li	Taa Di	ñ Ka	
Dha						
Ma ¹ ñ	Ga Ma ¹	Dha Pa	Ma ¹ Ga	Ma ¹ Ga	<u>Re</u> Sa	
San ñ	Ga Ti	ñ Yen	Vi Ha	Ra T	ñ Ri	
			Ni			
Sa Ma	Ma Ma	Ma ¹ Ga	Ma ¹ Dha	San San	ñ ñ	
Va Ra	Ba San	ñ Ta	Ri ñ	ñ Tu	ñ ñ	
					Dha	
Ni Ren	San Ni	Dha San	Ni Dha	Pa Ma ¹ Ga	Ma ¹ Dha	
Ka ñ	ñ La	ñ Su	Ja ñ	ñ ñ	ñ Ha	

¹ Page 263 (Pushtimarg Sangeet Prakash) (Sangeetacharya Swargiya Shree Bhagwati Prasad Premshankar Bhatta).

Antara

Dha Nee					
Ma ¹ Dha	San San	San San	San San	San Nee	<u>Re</u> San
Foo La	Na Fee	Ka Ra	Gen Du	Ka Li	ñ Yen
	Ga				
Nee Nee	<u>Re</u> <u>Re</u>	Ga Ga	<u>Re</u> <u>Re</u>	San Nee	Nee Dha
Pa Ta	Ka Ta	Pa Ta	U Ra	Ja Di	ñ Yen
Ma ¹ Ga	<u>Re</u> Sa	Ma Ga	Ma Dha	Dha Nee	San San
Ha Sa ñ	Ta La	Sa Ta	Hee La	Mee La	Sa b a
				Dhe Nee	
Dha San	Nee Dha	Pa Pa	Ma ¹ Ga	Ma ¹ Dha	Nee San
Sa Ka	Ln Gu	Na Ne	Dhan ñ	ñ ñ	ñ Na
X	0	2	0	3	4

Sanchaaree

San ñ	Nee Dha	Dha Pa	Pa Nee	Dha Pa	ñ P a
Khe ñ	La Ta	Aa Ti	Ra Sa	Jo Ra	ñ Hayo n
Ma Ma	Ga Ma	Dha Dha	Ma ¹ Dha	Nee Dha	Ma ¹ Ga
Ra Sa	Na Na	ñ Hee	Ja ñ	Ta Ka	ñ Hayo
			Dha Nee		
<u>Re</u> Sa	Sa Ma	Ma Ga	Ma ¹ Dha	San San	ñ San
Ni Ra	Khi Pa	Ra Khi	That Ki	Ta Bha	ñ Ye
Dha San	Nee Dha	Pa Pa	Ma ¹ Ga	Ma ¹ Ga	<u>Re</u> Sa
Sa Gha	Na Ga	Ga Na	Ja ñ	ñ ñ	ñ Na
X	0	2	0	3	4

Aabhog

Dha	San				
Ma ñ	Dha San	ñ San	San San	San Nee	<u>Re</u> San
Cc hi ñ	T Swa	ñ Mi	Gi Ri	Va Ra	Dha Ra
Ni Ni	<u>Re</u> <u>Re</u>	Ga Ga	Ma Ga	Ma Ga	<u>Re</u> San
Shree Vi	Ttha La	Pa Da	Pa ñ	Dma Re	ñ N u
Nee <u>Re</u>	Nee Dha	Pa Pa	Ma Ga	Ma Ga	<u>Re</u> Sa
Va Ra	Pra Taa	ñ Pa	Ma Hi	ñ Ma	ñ Ta
					Dha
Sa Ma	Ma Ma	Ma Ga	Nee Dha	Pa Ma ¹ Ga	Ma ¹ Dha
Ki ñ	Yo Kee	Ra Tee	Ga ñ	ñ ñ ñ ñ	ñ Ra
X	0	2	0	3	4

Chhitsuami was an ardent āsiki of Ābrajasa. In one of his poems he has requested Brahma that he should be born in a house near the house of Nanda so that he would be able to have the vision of his Parama ishta shyam sundar, the grace and beautiful smile of his ishta.¹

On the one hand Chhitsuami was famous as an ardent devotee of Shri Krishna. There are many anecdotes in varta sahitya. In one of the incidents Chhitsuami with his friends went to Gusainjee Vithalnath to offer one forged coin and a coconut full of ashes. The moment he had the darshanas of Gusainjee he felt very guilty and prayed to take the refuge of Gusainjee. In this way a change came in the vritti (tendencies) of Chhitsuami and he completely and solely took the refuge of Shri Krishna.

¹ Page 146, Ashtacchap Aur Vallabh Sampradaye me Rasik Sadhana Dr. Premnarayan Shreevastava.

A natural devotional heart led to the singing of the glory of the òRasamayee leelaö of Radha ñ Krishna. Chhitsuwami decided to colour his music with devotion, by keeping a heart full of love for God; and offering òSwarpushpasö (flowers in the form of notes) at the feet of God.

There is one such verse of Chhitsuwami in which the intimate leela of maharasa accompanied by the musical phrases of dance in òRaga Yamanö and tall chantaal in the form of Sankeertan.

Raga Yaman (Taal Chartaal)

Laalsang raasrang leta maan rasik khan Gagrata
 mragrata tattattat dheyi dheyi gati lane |
 Saa ri ga ma pa dha ni dhwani suni Braj Rajkunwar gawatree
 Ati jaati sangeet nipun ta na na na na aani aani gati cheene || 1
 || Adit mudit Sarachand band toote kanchuki ke
 Vaibhav nirakhi nirakhi koti madan heene |
 Biharat bun raas vilaas dampattiman isad haas
 òChhitsuwamiö Giriwasrdhar rasa basa taba beene || 2 ||¹

Sthayee

Pa ñ	Pa Ni	Dha Pa	Pa ñ	Pa Ma	Ga Ga
La ñ	La San	ñ Ga	Ra ñ	Sa Ra	ñ Ga
Ga ñ	Ga Re	Ga Ma ¹	Pa Re	Ga Re	Sa Sa
Le ñ	Ta Ma	ñ Na	Ra Si	Ra Ra	Va Na
Ni Dha	Ni Re	Ga Ga	Ma Ga	Ma ¹ Ra	Dha Pa
Gra Gra	Ta Gra	Gra Ta	Ta Ta	Ta Ta	Ta Ta (r)
San ñ	Ren Gan	Ren San	Ni Dha	Pa Ma ¹	Ga Ma ¹
The ñ	Ee The	ñ Es	Ga Ti	ñ Lee	ñ Ne
X	0	2	0	3	4

¹ Page 305 (Ashtachapiya Bhakti Sangeet Udbhav Aur Vikas Sangget Kirtanacharya, Champaklaal Ccchabeeldasa Nayak).

Antara

X	0	2	0	3	4
Sa ñ	Re Ga	Ma ¹ Pa	Dha Ni	ñ <u>San</u> Ni	Ren San
Sa ñ	Ree Ga	Ma Pa	Dha Ni	ñ Dhwa ñ	ñ Ni
San Ren	Gan Ren	San San	San ñ	Ni Ni	Dha Pa
Su Ni	ñ Bra	ñ Ja	Ra ñ	Ja Kun	Wa Ra
Ni Dha	Pa Pa	ñ Pa	Dha Pa	Ma ¹ Ga	Ma ¹ Pa
Ga ñ	Wa T	ñ Ree	A Ti	ñ Ja	ñ To
Sa Sa	Re Re	Ga Ga	Ma ¹ Ma ¹	Pa Pa	Dha Dha
San Gee	Ta Ni	Pu Na	Ta Na	Na Na	Na Na
San ñ	Ren Gan	Ren San	Ni Dha	Pa Ma ¹	Ma Ma ¹
Aaa ñ	Ni Aa	ñ Ni	Ga Ti	ñ Chi	ñ He

óChhitsuwami was so much faithful and attached to h is guru Gasainjee that when he heard the news of the death of Gusaiajee he fainted.ô¹

Only a sensitive heart could be so layal and faithful in devotion. While doing Sankeertan Seva Chhitsuwami followed the rules of classical music. The names of ragar are found in the verses of Chhitsuwami. For Example :- *“Shree raa me kanha murli bajawee*

Sapta sura bheda avadhar taan vikas so gati madhur dhar.”²

In addition to it the names of instruments too have been mentioned in his verses ñ

¹ Page 29, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Sinha.

² Page 29, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Sinha.

“Aughar taan bandhan, sapta sura madhwe madhwa mura lika bajawe.”¹

Chhitswami has included notes, rhythm, tempo, which are the base of classical music. But without devotion music is just an art it carries forward its meaning when the verses adorned in notes enjoys the exhibit of the ishta.

There is another such poem in which Chhitswami has mentioned the names of many instruments :

*“Taal Pakhawaj bansa dhuni bajan
Bich murali dhuni sahaj suhayee
Dhol nisaan dudumbhi bag
Madan bhairi bajat sahanayee
Roop muraj aran jhanjh jhalaree
Bajat kara kathataal upanga
Aru Pinaak kinnaree shree mandal
Madhur jantre bajat mukha changa”²*

The Ashta ñ Sakhas of Pushti Sect have given importance to the rules and regulations followed in the singing of ragas. Further, its significance was acknowledged by him only when devotion was included. Chhitswami saw Krishna deeply in love with Radhajeet doing ñRasaswadanö of her love. He always sang the song that Shri Krishna is even under the control and subjection of Radhajeet.

¹ Page 30, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Sinha.

² Page 30, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ñ Ashtasakha, Dr. Surekha Sinha.

Where there was devotion, in the intimacy of rasa, there was awakening and abandonment. óThe chief among the five bhavas madhurya bhava is the spiritual version of shrinagar rasa. Shrinagar rasa is of Bramapalesha for this reason it is called madhurya bhava or juuwal rasa.ô¹

Chhitsuami with Gopi bhava and madhur dipped in ganges of love his notes made him swim in water as ever before.

(7) Chaturbhujdasa :

Amongst the Ashta Sakhas of Pushti Sampradaya Chaturbhuj as in leelatmak swaroop was a big friend. As sakhi he is famous by the name Vimla Sakhi. Her Sankeertan place Rudra kunda is quite famous.

Chaturbhujdas was a leela rasik. Shri Krishna and Radhikajee enjoying the bliss of premmayee leela forgot themselves. In this state only the notes overpowered by devotion which presents the leela of that ðParamanandamayee Chitwanöthat has fascinated the Whole World :-

Chitwan teri jeeya basi |

Jab Braj Khorl ulti Hari mohe, Ishid haas hansl |

Mohan mukha aturta ati sakhi, chali de naina masee |

*‘Chaturbhuj’ Prabhu Giradhar path chitwat, rasikan manjh rami |*²

Chaturbhujdas was the younger son of Kumbhandasjee. The effects of the nearness of kumbhandasjee came in the form of sprouting devotion. He received the training of music from his father. His father kumbhandajee also taught him this music is meaningful only when one sings with devotion in one’s heart and surrender towards God.

¹ Ujjwal Neelmani, Shloka 3, Page 15 (Reference : Ashtachap or Vallabhsampradaya me Rasik Sadhana)

² Page 143, Ashachhap Aur Vallabh Sampradaye me Rasik Sadhana. Dr. Premnarayan Shreevastava.

Chaturbhujdasjee adorned all his Padas (poems) with rhythem and instrumental music. They gave it the form of Sankeertan and offered it at the feet of God. There is one poem in which the lover is playing raga Todi on flute and his beloved is relishing the music as the audience. It is quite clear that the ragas are expressed in their original form when God himself plays those ragas on his flute. Then the devotee would become ðbhavamayeeö and would reach to that state where one could listen to ðKrishnanadaö

Raga Todi – Taal Chantaal

óBahut Prasanna bhave piya pyaari Todi rage benudha rgayo

Sura Sangeet bandhan madhur dhuni esoyee adbhert bheda batayo || 1 ||

Been tarang upajat nanarang pratidin aur hee aur milayo |

õChaturbhujdasöswamoni gunanidhi rasik raya giri r ijhayo || 2 ||¹

Sthayee

<u>Dha</u> Pa	ñ <u>Ga</u>	Ma ¹ Pa	<u>Dha</u> ñ	Pa Pa	ñ Pa
Ba Hu	ñ Ta	ñ Pra	Sa ñ	ñ Nna	ñ Bha
Ma ¹ <u>Ga</u>	ñ <u>Ga</u>	ñ <u>Ga</u>	<u>Re</u> <u>Ga</u>	<u>Re</u> <u>Sa</u>	ñ <u>Sa</u>
Ye ñ	ñ Pi	ñ Ya	Pya ñ	ñ Ree	ñ ñ
Ni Sa	ñ Ma	<u>Ga</u> Ma ¹	<u>Dha</u> ñ	ñ Ni	San ñ
To ñ	ñ Di	ñ ñ	Ra ñ	ñ Ga	ñ ñ
Sanren Gan	<u>Re</u> San	ñ San	Ni <u>Dha</u>	ñ Pa	<u>Ga</u> Ma ¹
Be ñ	Nu <u>Dha</u>	ñ Ra	<u>Ga</u> ñ	ñ Yo	ñ ñ
X	0	2	0	3	4

¹ Page 52, (A. Bhakti S. Udbhava Aur Vikas) Champaklaal Daivildasa Nayak.

Antara

<u>Dha</u> Pa	Ma ¹ <u>Ga</u>	ñ Ma ¹	<u>Dha</u> Ni	San San	ñ San
Su Ra	ñ San	ñ ñ	Gee ñ	ñ Ta	ñ Ba
<u>Dha</u> ñ	ñ Ni	San <u>Re</u>	<u>Ga</u> <u>Re</u>	ñ San	ñ San
Dhaa ñ	ñ Na	ñ Ma	<u>Dha</u> Na	ñ <u>Dha</u>	ñ Ni
Ni <u>Dha</u>	ñ <u>Ga</u>	ñ <u>Ga</u>	<u>Re</u> ñ	ñ San	ñ San
T ñ	ñ So	ñ ee	A ñ	ñ Db ha	ñ Ta
Ni <u>Dha</u>	ñ Pa	ñ Ma ¹	Ma ¹ Ga	ñ <u>Re</u>	<u>Ga</u> Ma ¹
Bhe Da ñ	ñ Da	ñ Ba	Ta ñ	ñ Y o	ñ ñ
X	0	2	0	3	4

In the same way sancharee Abhog will also be sung.

Take another example ñ

*“Nagari Ke rati giradharan rasik Vara
Muralika ‘malaar’ raga alapyo jab”¹*

Where ragas have been mentioned, there a lively presentation creates the waves of music in the stream of devotion.

*“Madan Gopal raas mandal me malav raga rasa bhayau gave |
Avadhara taan bandhan saptaswara madhur
madhu muralika pajawe.”²*

On the one hand in every verse and poem chaturbhujdasa is completely engrossed in bhakti rasa. At the same time he is eager to maintain the classical tradition. Moreover, when there is devotion, the

¹ Page 293, Ashtacchap Parichaya, Prabhudayal.

² Page 87, Nityakirtan Pada 302. Ref. Madhyayugeen Shstriya Sangeet Ke Adhar Stambha ñ Ashtasakha (Dr. Surekha Sinha).

aakening of that maharasa comes when notes, rhythm, divine nada and nrityamayee padawali goether do the task of aakening. Where even the beats of time are astounded, the devotion of Chaturbhujdas takes him to the realization of God. Bhakti is greates and best. The art which is coloured by bhakti makes it bhaktimayee.

(8) Nandadasa :

The last sakha amongst the Ashtasakhas is Nandadasjee. óAfter Suradasajee and Paramanandadasajee Nandadasjee is famous as a prominent devotional poet and musician.ô¹

Amongst the sequence of Ashtasakha Nandadasa has been mentioned as the friend of Bhojsakha and Chandrarekha. Kishor leel is their leelasakti and adhikrit dwaar is maansi ganga. Nandadasa has beautifully and musically described Kunja Vihar, Jala Vihar, Hindora, Foolege, Saanjhi, Raas and Holi festival. In the verses of Nandadasajee there is complete description of the names of ragas. In the ragamaala in which Natnagar Shri Krishnaõs õmaanleelaõ with Radh a has been described beautifully leads to the peak of naadmayee vilaas.

Raga Sarang (Raga maala) Jhaptaal (Madhyalaya) by Shree Nandadasji
Sarangnayaniri ree kahe ko kiyo eto maan |
Gauri Gaheroo cchad mil laale mana kram vachan yaaten hota kaliaan || 1
|| Jin hatha hareri tu nut nagar saun bhairo hee devagaan |
Murli taan kanharo gavat sun le ree kaan || 2 ||
Rang Rangeeli sudhar nayaki tu jiyamen adaan |
Nandadasa kedaron kariken yon hee bihaya gayo maan || 3 ||²

¹ Page 33 (Madhyayugeen Shstriya Sangeet Ke Adhar Stambha ñ Ashtasakha) Dr. Surekha Sinha.

² Page 271 Pushti Sangeet Prakash (Sangeetacharya Late Shree Bhagawati Prasad Premshankar Bhatta).

Sthayee

San ñ	<u>Nee</u> Pa Pa	Ma Pa	Re <u>Nee</u> Saa
Sa ñ	Ran ñ G	Na Ya	Ne ñ Ree
	Ma		
Sa ñ	Re ñ Pa	Ni Ma Pa	<u>Ne Sa</u> Re San
Ka ñ	He ñ Ko	Ki Yo	E ñ ñ T o
<u>Re Re</u> <u>San Nee</u>	San <u>Ne Ne</u> <u>Pama</u>	Pa Mama	<u>Re Sa</u> Re Sa
<u>Ma ñ</u> <u>ñ ñ</u>	<u>ñ ñ ñ ñ ñ</u>	ñ ñ	<u>ñ ñ</u> ñ Ha
Ma ¹ <u>Dha</u>	<u>Ne Dha</u> <u>Nee</u> ñ	San Re	Sa ñ ñ
Gau ñ	Ree ñ ñ	Ga He	Roo ñ ñ
<u>Nee Sa</u> <u>Re Sa</u>	<u>Nee Dha</u> Pa	Ma ¹ Pa Dha	Ma ¹ Ga Re
Cchan <u>ñ ñ</u>	Da Mi La	<u>Laa ñ</u> ñ	Le ñ ñ
Ga			
Nee Re	Ga Ma ¹ Ga	Pa Pa	<u>Nee Dha</u> Pa
Ma Na	Kra Ma Va	Cha Na	Ya ñ Te
Pa Ma ¹	Ga ñ Pa	Re ñ	Sa ñ Sa
Ho ñ	Ta ñ Ka	Lya ñ	ñ ñ Na
X	2	0	3

The Sequence of Changing Ragas

Saarang ௐ Gauri ௐ Kalyan

Antara

Dha Dha	Pa ñ Pa	Re ^{Ga} Ga	Ga Ma Pa
Ji Ha	Ha ñ Tha	Ka Re	Ree ñ Tu
Saan Dha	Pa _{Pa} Re Ga	Ma Pa	Sa Re Sa
Na ñ	Ta Na ñ	Ga Ra	Son ñ ñ
Ga Ma	^{nee} Dha ñ ñ	Nee San	Dha ñ Pa
Bhai ñ	Ro ñ ñ	Hee ñ	De ñ Va
Ga Ma	Pa ^{Nee} Dha ñ	Ga Ma	Re ñ Sa
Ga ñ	ñ ñ ñ	ñ ñ	ñ ñ Na
San San	Dha Nee Pa	Pa ñ	Ma Pa Pa
Mu Ra	Lee ñ ñ	Ta ñ	ñ ñ Ha
Nee Ma	Pa Ga Ma ñ	Ga Ma	Sa Re ñ Sa
Ka ñ	Na Ro ñ	Ga ñ	Wa ñ Ta
Nee ñ Sa	Re Sa Re	Ga ñ	Ma Re Sa
Su ñ	ñ ñ Ha	Le ñ	ñ ñ Na
Nee Saa	Re Dha ñ	Nee Pa	Sa Re Sa
Ka ñ	ñ ñ ñ	ñ ñ	ñ ñ N a
X	2	0	3

In the same manner the poems that follow this verses are surng.

Nandadasa himself has given importance to ragas. He has connected those ragas to the names of Radha and Krishna in such a way that both name and form of them became synonymous. Moreover, the dance and display became wholly alive on the banks of Yamuna.

Every vers expresses every bhava because hotes, rhythm, and beats all three together makes it a mode of rasanubhuti. The Ashtachap Poets have proved that an excellent art, music is used to Coax God then the aim of that art is complete devotion towards God with a simple mind, bhava and rasa :

*“Dekho ree nagar nata niratata kalindi
tata Gopin ke Madhya raje mukut ki talak.
Tattheyee theyee sabad sakal ghata.
Urap tirap manon Pada ki Palak.
Raas madhya Radhe, Murali Me yahi Rat.”*

The Ashtacchap Poets began such a tradition in which Japam Severe austerities and tapasya was taken by the ninada of notes. Where the singing at all eight times of the name of God could attract the common folk even when it was bound by the rules of classical music. A new path of devotion was construed which is still evident in the Sankeertan of our times. Where the verses of Bhoga ñ Villas (Sensual enjoyment) were following Indian Classical music. Their place was taken by bhava, rasa and devotion of Shri Krishnaleela. These beautiful verses filled the whole North Indian Classical Music with devotion. The man who sang those verses also realized the divine touch by the help of notes, rhythm and beats. In this way music becomes a mode to realize God coloured by devotion.

By the help of excellent devotion towards one's guru the Ashtachap poets immortalized their verses by turning them towards God. Its devotional form ãHaveli Sangeetõ is turning the devotees towards the feet of God. The Ashtacchap poets not only had a strong tradition of music but had a strong literary tradition too. The foremost topic of ãSoora Kavyaõ

Shri Krishna is well known everywhere. óIn the beginning the verses of Soordasjee were of vinaya and dainya bhava. When he came in contact with Shree Vallabhacharyajee he stopped writing the verses of vinaya and dainya bhava and began to write the verses of Vatsalya, madhurya and sarala bhava.¹

óAmongst the compositions of Soordasjee Soorsagar, Soorsarawali, Sahitya Lahari, Soor Pacchisee, Soora Ramayan, Soor Saathi and Radha Rasa Keli.ô²

óIn the bhava presentation of Soora Vatsalya bhava has been rated as the best bhava.ô³

óBy attaching devotion with Shringar and along with it the description of union and separation by Soor is rare in the World.ô⁴

óIn Vaishnava Sect Madhurya bhava is considered as the supreme bhava. The reason is when we look at the personal relations and anayata (unflinching devotion), the culmination which is evident is found nowhere else.ô⁵

It means the poets of Ashtachap also created most of their verses in madhur bhava. In madhur bhava only the distance between God and devotee because the devotee with the heart of a gopi and bhava of a gopi tries to coax the beloved.

óThe great poet Soora has various realizations of leela rasa. He introduced his readers with the tender, ravishing pictures of union and separation. The õVigaharnaõ of the feeling of lust was not accepted by the

¹ Page 102, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

² Evid

³ Page 103, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

⁴ Evid

⁵ Page 106, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

raagmayee óShubhra (Pure) tendenciesö of this world . He established madhurya and shringar and thus made this world and his life óRaagranjit.ô¹

In this sequence amongst the other poets of Ashtacchap the 186 handwritten verses of Kumbhandasjee published by Kankaroli vidhan vibhag.² The language of the verses of Kumbhandasjee is ordinary Brajbhasha. óThe works of Parmanandadasa have been published as Paramananda Sagar, Paramananda Ke Pada and Vallabh Sampradayee Kirtan Darpa Sangraha.ô³

There are more than hundred padas (poems) of Krishnadas but no composite book has been mentioned here. Nandadasa wrote many books amongst them the òRasapanchadhyayeeö is most popular. Amongst his works Anekartha Manjari, maanmangaree, Rasa manjaree, Roop Manjaree, Virahmanjaree, Prem Barah khadi, shyam sagari, Sudamacharit, Rukmani Mangal, Bhanwargeet, Sindhandha, Panchadhyayee, Dashkandha Bhasha, Govardhan Leela and Nandadasa Parawali.ô⁴

The verses of Govindswami have also been unpublished. Chhitsuwami also created visible verses in which there are 200 Padas (verses). óThe visible poems of chaturbhujadasa have been published as Chaturbhudasa Kirtan Sangraha, Kirtanawali and Daan Leela.ô

4.1.2 The Verses of Swami Shri Haridasajee :

Amongst the detached disciples of Swami Shree Haridas, all the acharyas who preceded Swami Narharidevajee lived in Nidhivan. After Swami Narharidevajee Swami Rasikdeva sat on the gaddi (throne) of Rasik

¹ Page 107, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

² Page 109, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

³ Page 109, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

⁴ Page 109, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

Bihari temple. Narharidevjee worshipped Gorelaal as ishta. After Swami Rasikdevjee Swami Lalitkishoridevjee sat on his gaddi (throne like the throne of a B. Shop). The collection of the gospel of Swami Haridasjee followed by eight acharyas upto Lalit Kishoredevjee have been comiled as óAshtacharyon Ki Vaani.ô¹

There are two popular traditions in òAshtacharyo Ki Vaaniö In the tradition of Ashtacharyas there are many critical views on Haridasi Sampradaya. In this tradition many critics and scholars have come up with their views. Here, it is not required to go into so much detail.

In òAshtacharyon Ki Vaaniöand the literature of H aridasjee there is unique combination of music and devotion, which is evident everywhere music has been established from ancient times, and the time of Haridasjee to the present day in the form of service to the Lord (Seva roopa).

In the tradition of Ashtacharyas of Swami Haridasjee the categories of òRasaöare as follows :

- (1) The rasa of sensual and worldly objects. (Laukik vishaya rasa).
- (2) Literary and poetic rasa (Kavyagat rasa)
- (3) Brahmananda (The joy of realizing Brahma).
- (4) Bhakti rasa (The rasa of devotion).
- (5) Mahamadhur rasa (Etremely melodious rasa).ô²

These distinct states of rasa renders distinctness to the A Haridasi sect and the Padas (Poems) composed in this sect. Yet, it gives the simple message of devotion by the help of devotional music.

There is a beautiful piece of poetry composed by Haridasjee in which there are lovely images of Radha ñ Krishna in love with each other :

¹ Page 42, Haridasi Sampradaya Ke Ashtacharyon Ka Sahitya, Dr. Lalit Bihari Goswami.

² Page 251, Haridasee Sampradaya Ka Sahitya.

Raga Sarang :

óPyaari topa kitauk sangraha cchabin ko anga ñ anga pratinanabhayee
dikhawat |

Haath Kinnari Madhya sachu paayin sulap raga raginee saun tu mili gavati||

Kaha Kahaun ik jeebh guna aganit haari parayo kahu kachu na aawati |

Shree Haridas ke swami syam kahat ree pyaari tu je je bhavi lyawati ||¹

In the poetry of Haridasajee the poses and gestures of Radha ñ
Krishna are in musical form and could be sung.

Though Haridasjee was a great scholar of music yet his surrender
for shyma ñ shyam was very deep and intense. This same flair of devotion
is evident in the tradition of his devotees.

Raga Malhar :

Hindore wa jhulani agee nayee ritu savan teej suhari |

Kunj ñ Kunj te nikasi haree bhumi arun varan manau

| Chand vadhu see shree syama ju harashi balari |

Apne apne mela mili anuraag malarahin

Gavat tanani ruchi ajayee

| Shree Biharinidasai Swamini syam ke sang

Vadyo rang anga anaga reesi rijhari ||²

In the Acharyas of Shree Haridasi sect devotion great influences the
singing of classical music, it given eternity to music. Even today on the

¹ Page 118, Ashtayam ñ Rasa Ratnahaar (Ashtayam Sam ucchaya) Rasikwar Shree Jamunadasa
Krit Vaani.

² Page 166, Ashtayam Samucchaya (Rasikawar Shree Jamunadas Jee Krit Vaani) Section 1 ñ 2.

banks of Vridavan, at evening hours, a unique samaj (society or community of artists) sits there. The eternal melody of music flows in the notes accompanied by Taanpura, Harmonium and Timbrel. This proves that by devotion music attains a divine form.

4.1.3 Swami Shri Hitharivanshajee :

Hitavansha tradition is also just like the Haridasae sect. in the service of ishta Radha ñ Vallabh, to with the flair of music in devotion, this path of worship remains eternal and unique the scholars of Hitavansha tradition have expressed in detail in their books and epics about the above mentioned subjects.

In the earlier context the ishta and devotional form of Hirharivanshaji has been explained. In the present context we will discuss over the mode of sadhana and devotional poetry.

The sutras by Shree Hitacharya represent the traditions of his sect :-

óShree Hariwansh su reeti sunaun | Shyam Shyam ek sang goun |
Cchin ik kabahun na antar hoyee | Praan Su Ek deha hain dehi || Anshani
Par bhej diyen bilokat | Trapit na, Sundar much avalokat ||

Indu vadan deesat vivi ora | charu sulochan trishit chakora ||

Karat paan rasa matta sabahi | Shree Harivansha prem rati gahi ||¹

In this tradition all the means of Vrindavan rasa are rasa only.

Vrindavan rasa is a self ñ born (Swayam nishpanna) rasa. Its forms are alamban, Uddipan and samajik. Here, ānukarya rasavalambanō is the loving rasika shyam. The object of love love rasik Shree Radha is uddipan.

¹ Page 380, Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan
ñReference : Shree Harivansha Vaani, Fourth Prakaran ccha ñ sa 6 and 7.

Native Vrindavan and the óSamajik rasik sthaniya Ra dhakinkarigan all these are found doing rasapanô.¹

óShree Hitacharya has given the attrikute Rasa and Rasik to his ãParamopasyaö (divine object of worship) shyama ñ s hyam. In addition to it, the companions like lalita etc. have been called as ãRasikö²

óThe one who enjoys this rasa is called ãsamajikö The word Rasik is its synonym. Rasik Samaj gaan has been called samajik gaan or rasik Samaj gaan.³

In Shri Hitaharivansha sect is that rasa gaan of Param Upasya rasik gugal by which an inner inspiration to do rasa ñ vi laas Radha ñ Vallabh goes with Radhajee for rasa ñ keli. In this sect sa maj gaan is not based on notes, it is based on lyrics. Drums and cymbals (dholka and manjeera) assist this singing. Classical music is based on solo singing while as ãSamajik Singingö is based on chorus.

óIn this samaj sangeet the rasik who are ãrasa dri shtaö and ãrasa srishtaö sing with accurate notes and rhythm. In every word and letter the form of ãvarnyaö is reflected and is echoed. This u nique style of singing in which there is combination of words and notes in the form of Sadhan (medium) and sadhya (end result). These are the two forms in which it originates. It means on the one hand by ragananda the ãUddipan Karini sevaö is proved by the ãrasa kreedaö of this ishta. On the other hand it became capable to of the instant realization of varnya vishaya of the vaani.⁴

¹ Page 384, Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya.

² Page 385, Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya.

³ Page , Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya.

⁴ Page 411, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan ãAliö)

*Bani Vrishbhan nandini aaj | Yah Pada gavat sakal samaj | Hiya
juga dhyan karat much gaan | kari dandit taj o nija pran ||*¹

The places where the beauty of Shree Radhajee has been described, there her beauty has taken the shape of devotional poetry adorned with the garland of notes.

There is another piece of poetry where notes, rhythm and tempo also dance with devotion :ñ

*“Sakhiyan ban bihar din janyari |
Kartik Sudi Pakha uthapan sandhya laun man manyan |
Dhwaja Pataka – Chatra – Chanwar kahu nava chandol banayan
| Ladili – Laal chade tihi upar jay jay shabda sunay an |
Beena – Vainu – Mridang – taal dhuni dundubhi are sahanayee
| Nachat chalin Ali grah – grah te bhog – arati laye en ||
Van vihar kari mandir aaye sandhya bhog lagarai |
Arati karat sakhihit sau ‘hit – Braj’ jhuthani pav en |”*²

In the Hitanarivansha tradition of disciples many devotional poets have composed unequalled notes. Alimohandasjee composed many verses in the first half of seventeenth century : ñ

*“Rasa bheeni Pyaari Priyahi Rijhayon |
Mana sij tantra poshi anga – anga prati ratipati P ayan Lagayan
| Surati Samar Rasa Raasi Jugalvar Su Milat venu bajayan |
‘Ali Mohan Hita’ Umagi anka bhari, adhar sudha ras a pyayau |”*¹

¹ Page 417, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan ãAliö)

² Page 623, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan ãAliö)

The ŐSura gangaö (ganges of notes and melody) refl ects various aspects and amplitudes of devotion and proves that though music has the classical element yet it attains immortality by devotion.

4.2 The Creators of the Verses of Krishna Bhakti :

Where the devotion of Ashtachappoets coloured by devotion and notes came before everybody many other poet ñ saint s also came who did the service of notes to enliven devotion and realized God. Amongst them one was ŐRasakhanö who coased Krishna with his note s and simple devotion used to realize Shri Krishna too.

Rasakhan :

Although Rasakhan was not attached to any vaishnava sect yet the pure stream of devotion towards Shri Krishna ever flowed in his life. In some books the incident of his taking initiation from Goswami Vithaldasajee has been mentioned. óIn ŐDo So Bawan vaishnavan ki vartaö he has been called the follower of Vallabh Sect.ö²

There is historical evidence of the two books ŐPrem Vatikaö and ŐDaan Leelaö of Rasakhan. The most famous poetic co mposition of Rasakhan in mukta and saviya is famous by the name ŐSujan Rasakhanö

ŐSujan Rasakhanö is a collection of free verses th at include 181 saviye, 117 kavitta, 12 dohas and 4 sorathe. óThe s ummary of these cchandass emphasizes on devotion love, the roop ñ ma dhuri of Radha ñ Krishna Vanshi mohini and Krishna Leela and other interesting stories.ö³

¹ Page 682, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan ŐAliö)

² Page 119, Bharatiya Sahitya Ka Itihaas Dr. Vijayendra Snatak.

³ Page 120, Bharatiya Sahitya Ka Itihaas Dr. Vijayendra Snatak.

In the verses of Rasakhan Shringar rasa and vatsalya rasa could be clearly seen. The following verses is an excellent example of the vatsalya rasa (motherly love) of Rasakhan :

*“Dhuri me ati shobhat syam ju vaisee bani siva sund ar swaati |
Khelat Khaat fire angina paga painjani bajati peeri karo hee ||
Va chabi ko Rasakhani bilokat barat kaam kalanidhi koti |
Kaag ke bhaag bade sajani Hari Haath son le gayo makhan roti ||”¹*

Rasakhan was a free poet of love and shringar. With an emotional heart, he did the āśwaswadan of the plays of Shri Krishna. The Āshtayam collection of poems composed by Rasakhan sings the glory of the plays of Shri Krishna at all eight prahars.

Another verse which sings the glory of the wonderful play of Krishna Radha is :

*“Bhagwan prem ke vash kaise ho jate hain
Brahma me doondhyo Puranan ganan
Vedaricha suni chaugune chayan |
Dekhyo sun yo kabahun na kahun vaha
Kaise Saroop aur kaise subhayan |
Terat herat haari parayo, Rasakhan batayo na log lugayan |
Dekhyo dooro vaha kunja kuteer me baithe palotat Radhika paya na ||*

¹ Page 120, Bharatiya Sahitya Ka Itihaas Dr. Vijayendra Snatak.

The verse of Rasakhan presents the direct conversation of the vision of Shri Krishna. There is one devotee who was not well versed in North Indian Classical Music.

4.3 Sankirtan Padavali of Mahaprabhu Chetanya in Gaudiya

Sampraday :

The Bhavmaya óMahamantraô has given by Shree Chaitanya Mahaprabhu óHare Rama Hare Krishnaô is the base of Sankirtan Pranali of Gaudiya Sampraday. By this mahamantra many followers are attached to the Krishna Bhakti in all over the world. We can feel the Bhavmaya Sangeetik Devotion in other poets also like Meera, Narsinh Mehta, Jaydev, Andal etc. These all are continuously effecting are North Indian Classical Music by their Bhakti, Rasa and Bhava included Swaras.

Let us see how the verses of all these poets affect the common man, how the touch of music affected the common man. And, thus began the journey from earthly realization to divine bliss.